STAR TREK: PRODIGY FIRST SEASON GUIDE!

STAR TREK EXPLORER

DIANA MULDAUR EXCLUSIVE INTERVIEW

THE OFFICIAL MAGAZINE #9

Star Trek: Discovery

Exclusive All-New Fiction!

STARFLEET CAPTAINS

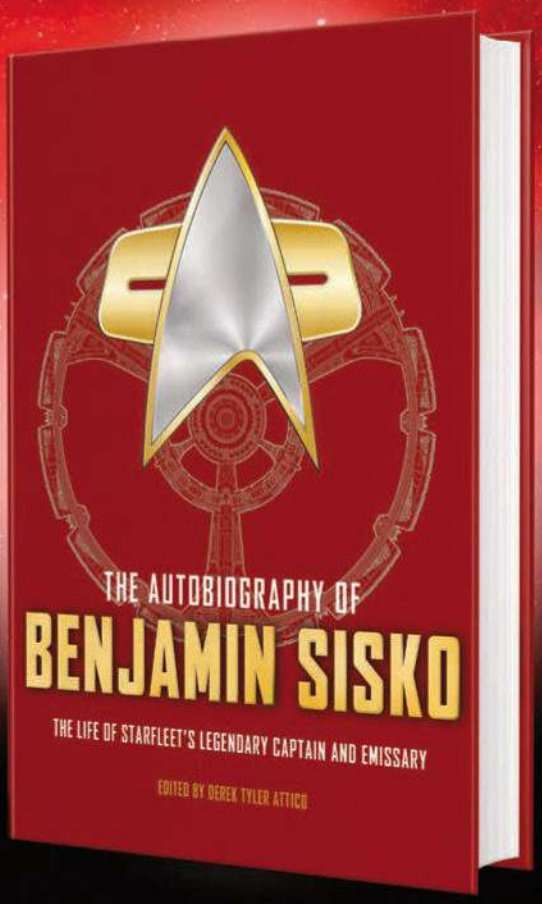
Meet *Star Trek*'s Finest!

STAR TREK: STRANGE NEW WORLDS

FASHIONING THE FUTURE

NEWS ▪ NEW FICTION ▪ TREKNOLOGY ▪ FANDOM

DISCOVER THE FASCINATING HISTORY OF STARFLEET'S MOST CELEBRATED CAPTAIN, IN HIS OWN WORDS!


THE AUTOBIOGRAPHY OF
BENJAMIN SISKO
THE LIFE OF STARFLEET'S LEGENDARY CAPTAIN AND EMISSARY
EDITED BY DEREK TYLER ATTICO

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Join the crew of the *U.S.S. Cerritos* with this fantastic in-universe crew book!

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Captain's Log

Welcome to another issue of *Star Trek Explorer* – and this issue is *packed* with interviews, features and brand-new fiction that we hope will entertain you!

I'm particularly excited that we begin our new fiction featuring stories from newer *Star Trek* series this issue, beginning with "Work Worth Doing", a *Star Trek: Discovery* story by Keith R.A. DeCandido centring on President Rillak, played onscreen by Chelah Horsdal. So much so, I asked him to tell me more about its origins.

"I've been dying to write a President Rillak story from the nanosecond the character appeared in "Kobayashi Maru", he tells me. "I literally wrote the book on the Federation Presidency. I created the character of Nan Bacco, who won the presidential election in my 2004 novel *A Time for War, a Time for Peace*, and I chronicled her first year in office (also the year following the movie *Star Trek Nemesis*) in the 2005 novel *Articles of the Federation*. I further wrote President Bacco in 2009's *A Singular Destiny*, and she became a major supporting character in *Star Trek* fiction throughout the next several years.

"In Articles in particular, I did a lot of work to establish the details of how the Federation government worked, something the onscreen iterations of *Star Trek* have generally avoided beyond establishing the existence of a president and a Federation Council.

"So when President Rillak became a supporting cast member in the fourth season of *Star Trek: Discovery* I was thrilled, and very much wanted the chance to write the character."

And does he have a favorite era of the show?

"With the caveat that one of the things I'm loving about *Star Trek* right now is that it is exploring multiple eras, I think what I'm most interested in seeing more of as a viewer is the 32nd century, because I think *Star Trek* is at its best when it's moving forward."

Sentiments, I'm sure many of us will echo. I hope you enjoy Keith's story as much as I did!

John Freeman
Editor

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THE OFFICIAL MAGAZINE

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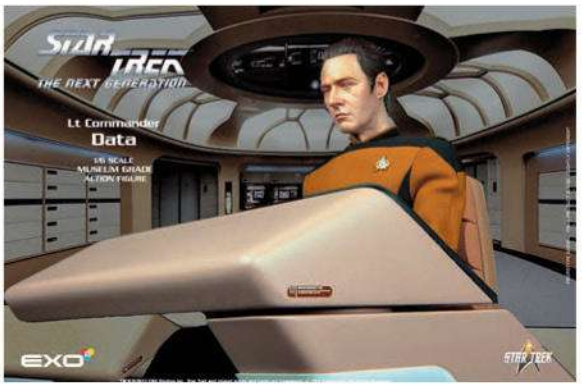
STAR TREK EXPLORER SUBSCRIBER BONUS

Our digital extra for subscribers includes two brand new *Star Trek* stories – "Sundering" by David Mack, and "Academy Acquisition" by Jake Black; a celebration of actor Mark Lenard, who played Sarek – and more!

Engage!

EXPLORING THE *STAR TREK* UNIVERSE

REPORTING TEAM: JAY STOBIE AND JOHN KIRK



Ready for Action!

In a matter of two ten-episode seasons, *Star Trek: Strange New Worlds* has endeared itself to fans with its storytelling range. Whether you tune in for poignant social commentary ("Strange New Worlds"), lighthearted hijinks ("Spock Amok"), powerful character studies ("Ad Astra per Aspera"), or innovative experiments ("Those Old Scientists," "Subspace Rhapsody"), the series makes the most of its potential, even landing on Nielsen's Top 10 streaming charts.

EXO-6 has announced that it is adding the show's characters to its popular line of museum-grade 1:6 scale figures. With expert sculpting and screen-accurate costumes, EXO-6 brings *Strange New Worlds* to the forefront in its superbly-detailed figures of Captain Pike, Una Chin–Riley (Number One), Spock, Nurse Christine Chapel, and La'An Noonien–Singh.

Visit EXO-6.com to stay updated, and, while you're there, be sure to check out another recent addition to EXO-6's 1:6 scale figures line: *Star Trek: The Next Generation*'s Lt. Commander Data! Available in an Essential Version, accompanied by a Starfleet Type II hand phaser and TR–580 tricorder VII and a Standard Version complete with hand phaser, tricorder, PADD, a second Data head with removable panel, and two different poses of Data's pet cat, Spot.

Warp-Powered Prints

Many fans consider *Star Trek* starships to be works of art, but Retrospect Studios propels the interstellar designs to new heights with their signed, Limited Edition Archival Fine Art Prints. These stunningly detailed pieces from Retrospect's Kavita Maharaj are made with museum-quality paper and inks, bringing incredible scenes – ranging from a fictional depiction of the *Constitution*-class *U.S.S. Enterprise* soaring above its ancient predecessors ("Legacy") to the Klingon *Bird-of-Prey*'s arrival on Vulcan in *Star Trek III: The Search for Spock* ("Precious Cargo") – to life with a vibrant blend of inspiration and expression.

Warp over to RetrospectStudios.ca, where you'll find "Legacy" (14 x 18.5") and "Precious Cargo" (22 x 12.5").

Seven's Story

New York Times bestselling author David Mack returns with another superb novel, as *Star Trek: Picard: Firewall* details the fallout from Seven of Nine's rejection from Starfleet, her turn toward the Fenris Rangers, and her evolving friendship with Admiral Kathryn Janeway. A prequel to the hit series *Star Trek: Picard*, this 320–page hardcover from Pocket Books is scheduled to be released on February 27, 2024. You can reserve your own copy at SimonAndSchuster.com

Boldy Be, with Kid Cudi!

Scott Mescudi, better known by his stage name, Kid Cudi, announced details of a one-of-a-kind collaboration with *Star Trek* at New York Comic Con in October, kicking off the "Boldly Be" campaign

The campaign launched with the release of an original Kid Cudi song inspired by *Star Trek*, titled "Heaven's Galaxy", produced by longtime collaborator Dot Da Genius, and inspired by Cudi's own fandom of *Star Trek*.

Available now on all streaming platforms, the release was quickly followed by the launch of *Star Trek X Kid Cudi: Mirror Mayhem*, bringing Kid Cudi into the worlds of both *Star Trek* and the online video game, *Fortnite*, to perform the music collaboration.

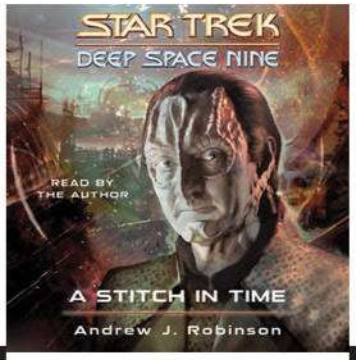
Boldly Go as you partner with Captain Skyles (Kid Cudi) on a mission to uncover the source of a sonic anomaly that threatens the peaceful planet Vada. Explore, discover and defend a world these forces are threatening to tear apart. It's up to you and other Starfleet recruits to work together with Captain Skyles to uncover the source of this musical malady and restore the harmony of Vada.

Use island code 0961-7139-1749 in *Fortnite* to enter the experience, which is only available until 31st December.

Also available now are items in a new clothing line, available at shop.kidcudi.com. Featuring Star Trek-inspired mantras, the *Kid Cudi x Star Trek* capsule collection includes tees, crewnecks and more.

Star Trek: Prodigy Returns!

Star Trek: Prodigy season one will arrive on the streaming service Netflix on December 25th, and season two sometime in 2024, news that has delighted fans and the show's creative team. More on this next issue, but in the meantime, check out our Definitive Guide to season one, starting on Page 76!



A Tailor's Tale

One of *Star Trek*'s most popular novels, *Star Trek: Deep Space Nine: A Stitch in Time*, has received an exciting update to celebrate the show's 30th anniversary. Actor and director Andrew J. Robinson, who is widely beloved for his time portraying Garak – the Cardassian space station's plain and simple tailor, wrote the spin-off novel himself, and now he revisits the thrilling story by narrating the audiobook adaptation of *A Stitch in Time*. From Simon & Schuster Audio, Robinson's latest contribution to *Star Trek* lore can be found wherever audiobooks are sold.

Temporal Toys

Introduced in *Star Trek* (2009), the alternate universe known as the Kelvin Timeline charted a new course for James T. Kirk and the crew of the *U.S.S. Enterprise*. HIYA draws upon the hit films for its brand-new Exquisite Mini-Series line of 1:18 scale 3.75" action figures, whose first releases are depictions of James T. Kirk (Chris Pine) and Dr. McCoy (Karl Urban). These figures feature 17 points of articulation and utilize a new body to provide a wider range of motion for dynamic action poses.

Based on the characters' appearances in *Star Trek* (2009), both figures come with two interchangeable hand parts, a special stand, and accessories tailored to their assignment – Kirk brings a communicator and hand phaser, while Dr. McCoy arrives with two medicine bottles, a medical pouch, and a medical tricorder. The figures can be purchased at HIYAtoys.com, where all future releases will also be available.

Engage the Fleece

In addition to being packed with adventure, *Star Trek: Picard*'s third season featured an array of stylish jackets worn by Admiral Jean–Luc Picard and his cohorts. Hero Within found inspiration in Picard's fashionable ensembles and used its creativity to produce the Picard Fleece Jacket. The garment comes equipped with a premium fleece shell, reinforced nylon shoulders and elbows, multiple exterior pockets, *Picard* logo sleeve embroidery, and a 25th century Starfleet delta on the back.

An exclusive velcro *U.S.S. Titan*-A patch provides the attire with the perfect piece of final season flair. You can beam this jacket into your closet by visiting HeroWithinStore.com.

In Awe of Shaw

One cannot mention the *U.S.S. Titan*–A without acknowledging Captain Liam Shaw. Portrayed by Todd Stashwick, interviewed elsewhere this issue, the captain became a standout star in *Star Trek: Picard*'s final season. The hostility shown by the *Constitution III*-class vessel's commanding officer toward Jean-Luc Picard, William T. Riker, and Seven of Nine initially left fans weary, but the self-proclaimed "grease monkey" from Chicago quickly endeared himself to audiences with his straightforward style, sardonic quips, and depth of character. While Shaw didn't quite make it through the entire season, there are plenty of fantastic moments to enjoy.

Today is a Good Day to Buy

Looking for an exciting way to countdown to Christmas, Frontier Day, or even the Klingon *Kot'baval* Festival? Then the *Star Trek Advent Calendar* is for you! The calendar's arsenal of high-quality collectibles includes a *Starship U.S.S. Enterprise* bottle opener, Klingon warship bookmark, a monstrous bottle stopper, solid metal Starfleet ice cubes, a shot glass straight from a starship bar, a spongy shuttle stress toy, a hand–signed art print by *Star Trek* artist Ryan Dening, and more. Order your calendar at InsightEditions.com.

Outer Space Originals

The *U.S.S. Enterprise*'s stop at Deep Space Station K–7 in *Star Trek*'s "The Trouble with Tribbles" and its search for the lost shuttle in "The Galileo Seven" represent two of the Federation starship's most remarkable missions. AMT's *Star Trek* K-7 Space Station 1:7600 Scale Model Kit lets you construct a 15 inch-wide plastic replica of the starbase that also contains a miniature *U.S.S. Enterprise*.

The Polar Lights *Galileo* Shuttle with Interior 1:32 Scale Model Kit provides a similarly entertaining experience, though it also highlights the craft's famous interior. Within its hull, Spock dealt with the rigors of command and Scotty worked his magic in an effort to get the shuttle back into orbit. Sold separately, the model kits for these Starfleet vessels can both be ordered through Round2Corp.com.

Bajoran Gems

Allison Cimino, RockLove Jewelry's designer, CEO, and a life-long *Star Trek* fan, earned the opportunity of a lifetime when she was invited to translate *Star Trek: Picard* Prop Master Jeffrey Lombardi's original design renders into physical jewelry items worn by the actors.

One such item was the Bajoran earring, or *d'ja pagh*, worn by Ro Laren in her heartwarming–yet–tragic return for the episode "Imposters." RockLove Jewelry is now giving you the chance to purchase your own *Star Trek* X RockLove *Picard* Bajoran Cuff Earring. Utilizing the same sculpts used on the show and made with nickel–free sterling silver and cubic zirconia crystal, the 15mm x 18mm earring comes with a 70mm chain and a rose gold-plated finish.

RockLove also has something special for *Star Trek: Deep Space Nine* fans. The *Star Trek* X RockLove Kira Nerys Bajoran Cuff Earring is a screen–accurate, sterling silver piece that replicates Colonel Kira's own Bajoran earring. The Ro Laren and Kira Nerys earrings can both be ordered at RockLove.com.

Ensign Ro Essentials

Ro Laren – along with her Bajoran earring – stirred up controversy the moment she first set foot on the *U.S.S. Enterprise* NCC 1701-D in *Star Trek: The Next Generation*'s "Ensign Ro," but her dedication and fortitude gained her the respect of her peers. Ro played a vital part in solving deadly mysteries in "Disaster," "Conundrum," "Power Play," and "Cause and Effect," while "The Next Phase" saw her face her views on the afterlife alongside Geordi La Forge. Ro's time on the ship came to a controversial end in "Preemptive Strike," severing the connection between the Bajoran and Jean-Luc Picard to such an extent that it could not be resolved until her return in *Star Trek: Picard*'s "Imposters."

A Bear with Flair

Build-A-Bear Workshop adds a marvelous *Star Trek* piece to its iconic line with the Nebula Bear, a new design featuring a gold, red, and blue nebula pattern, Starfleet delta, and *Star Trek* Universe paw pad. The bear can be purchased on its own, or as part of two themed sets: the Nebula Bear Red Uniform Gift Set and the Nebula Bear Tribble Gift Set.

While the Red Uniform set equips your bear with a *Star Trek: The Next Generation* command uniform and plush phaser, the Tribble variant outfits it with a gold *Star Trek* uniform, a 23rd century plush phaser, and a fuzzy tribble. The galaxy of Nebula Bears – as well as their accessories – can all be found at BuildABear.com.

Computer, Energize Program

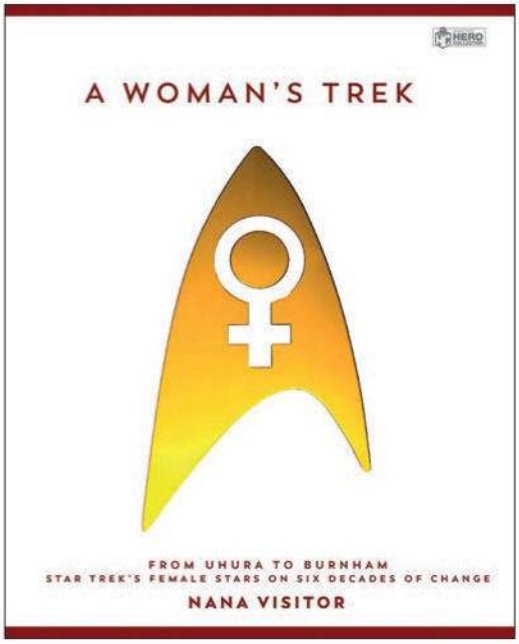
As *Star Trek*'s original James T. Kirk, actor and philanthropist William Shatner often arrived on strange new worlds through the technological wonder known as the transporter. In August, Shatner took a real-life leap, utilizing Proto Inc.'s hologram technology to remotely 'beam in' to Advertising Week APAC 2023 in Sydney, Australia. Speaking from Los Angeles, Shatner engaged with the audience, embracing the unique opportunity to explore this new frontier.

Of course, Captain Kirk had plenty of his own experience with the fictional transporters of *Star Trek*. The character was split into positive and negative variants of himself in "The Enemy Within," while "Mirror, Mirror" saw Kirk and several colleagues endure an unexpected trip to the Mirror Universe. In fact, without the breathtaking tech, Kirk would have never made his miraculous escape from the Genesis Planet in *Star Trek III: The Search for Spock* or Rura Penthe in *Star Trek VI: The Undiscovered Country*.

Visitor's Voice

Actor and author Nana Visitor gained trust and respect from fans for her portrayal of Kira Nerys in *Star Trek: Deep Space Nine* and her empathetic outlook on life. Visitor brings the same care and wisdom to Insight Editions' *Star Trek: Open a Channel: A Woman's Trek*, a must-read book that chronicles how the franchise has portrayed and influenced women. Paired with her own journey, Visitor interviews women who have been involved with *Star Trek* – both in front of and behind the camera – about their experiences and the way their stories have progressed from the 1960s to the present day.

Including interviews with influential *Star Trek* cast members (Kate Mulgrew, Terry Farrell, Denise Crosby, Mary Wiseman, Rebecca Romijn, and more) and discussions focusing on *Star Trek*'s impact on the real world (Visitor interviewed astronaut Samantha Cristoforetti while she orbited Earth on the International Space Station!), *Open a Channel* can be pre-ordered at SimonAndSchuster.com.



In Memoriam

Star Trek Explorer joins the galaxy in mourning celebrated actor Mark Margolis, who portrayed the troubled Doctor Nel Apgar in *Star Trek: The Next Generation*'s mind-bending "A Matter of Perspective." Margolis' storied career excelled to new heights when he took on the role of Hector Salamanca in *Breaking Bad* and *Better Call Saul*. *Star Trek Explorer* extends its condolences to Margolis' friends, colleagues, and loved ones, including his son Morgan H. Margolis, who himself appeared in episodes of *Star Trek: Voyager* and *Star Trek: Enterprise*.

Mirror Missions

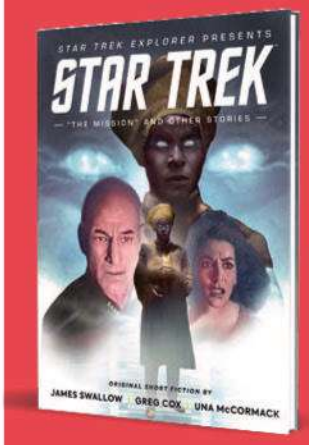
Black Alert! The *U.S.S. Discovery*'s call for its spore drive to be activated has inspired WizKids' *Star Trek: Discovery: Black Alert* strategy game, which harkens back to when the Federation starship was pitted against the Terran Empire's flagship, the *I.S.S. Charon*, back in the show's second season. As a *Discovery* crew member, you must complete missions to learn how to use the spore drive and make it back to the Prime Universe, but your goal as a Terran soldier is to capture the Starfleet vessel and study its revolutionary propulsion system.

Players can opt to play one-on-one, or they can arrange teams of 1–2 people. Each person selects a character to become, whether they choose to side with *Discovery* (Michael Burnham, Saru, Paul Stamets, Cadet Tilly) or the *Charon* (Emperor Georgiou, Gabriel Lorca, Captain Killy, Ellen Landry, Mirror Paul Stamets). To order, you can jump over to Shop.WizKids.com.

Conquering the Quadrants

Produced by Nimble Giant Entertainment, *Star Trek: Infinite* is a strategy game that sends players to the *Star Trek: The Next Generation* era, where fans command their interstellar faction by deploying fleets, managing an economy, and navigating diplomatic endeavors. When you control your own destiny, the possibilities are truly *Infinite*. Keep an eye on ParadoxInteractive.com for more details and updates.

Two from Titan


STAR TREK EXPLORER PRESENTS
STAR TREK
"THE MISSION" AND OTHER STORIES
ORIGINAL SHORT FICTION BY
JAMES SWALLOW GREG COX UNA McCORMACK

Titan Books' *Star Trek: Lower Decks – Crew Handbook* by Chris Farnell, on sale now, takes you inside the *U.S.S. Cerritos*, offering advice and insider knowledge from the crew members serving on the *California*-class vessel. This in-universe hardcover is the perfect companion for the *Lower Decks* series.

Coming in January 2024 is *Star Trek Explorer: The Mission and Other Stories*, a collection of tales from this magazine, including tales by Michael Carroll, Michael Collins, Christopher Cooper, Greg Cox, Keith R. A. DeCandido, Chris Dows, Una McCormack, John Peel, Gary Russell and James Swallow.

As Lustrous as Latinum

FanSets builds upon its marvelous pin series with its *Star Trek: The Universe of Trek* Collection, a new batch of pins celebrating *Star Trek* characters with a signature glitter effect. *Star Trek: Deep Space Nine*'s Captain Sisko, *Star Trek: Strange New Worlds*' Nurse Chapel, and *Star Trek: Discovery*'s Doctor Culber are the line's first releases, with the roughly two inch-wide character pins available.

Want to expand your collection even further? FanSets has already begun releasing the second wave of the glitter series, with *Star Trek Beyond*'s Jaylah, *Star Trek: Enterprise*'s Captain Archer, *Star Trek: Voyager*'s Chakotay, and *Star Trek: The Next Generation*'s Captain Picard. Boasting quality rubber pin backs and a smooth glitter with epoxy finish, the line's latest releases are available at FanSets.com.

MATHEMATICALLY PERFECT!

It's difficult to reconcile the warm-hearted and gregarious Kether Donohue with her *Star Trek: Lower Decks* manipulative and conniving alter-ego, Peanut Hamper. Unlike the narcissistic exocomp with the "mathematically perfect name", if you ever meet Kether, you can expect hugs and a whole load of validation coming your way. *Star Trek Explorer* had a chance to catch up with the voice performer of the deceitful exo-comp before the SAG-AFTRA strike, asking about her work on the animated show – and how someone so diametrically different to Peanut Hamper can play the character so well.

WORDS: JOHN KIRK

Parodic humor is the key to enjoying *Star Trek: Lower Decks*. Whether it's Brad Boimler's girlish squeals of terror, while at the helm of the *U.S.S. Titan* in the face of intrepid danger, or Peanut Hamper refusing to sacrifice herself in the warp core for the "good of the many" and using her internal transporters to "peace out, bitches!" - this is the type of humor *Star Trek* fans get to enjoy sharing with each other. Sure enough, Kether gets it too.

Before we got started, we had to ask about the origin of her name.

"My mother was very spiritual. She got the name from an angel book. It's Hebrew actually and it means 'the crown angel' or something like that! It's a lot to live up to, because I'm not an angel!" She laughed.

In the show, I comment, Peanut Hamper transitions easily from a friendly character that is so happy to meet her crew mates on the *U.S.S. Cerritos* to immediately switching to a self-absorbed, egoist in a split-second. So how does she managed to pull that off?

"Aw. Thanks!" Kether laughs, then assures us, with a wicked grin: "I'm not gonna change on you in this interview! Peanut Hamper's bad side will not come out! But I characterize it as impulsiveness and no filter! No regard for human behavior of what's considered acceptable – I mean, even though Peanut Hamper isn't human."

Are there any influences or other performers she channels when playing Peanut Hamper?

"I don't think so," she muses. "I think everyone can act, and that's every human being channeling their own selves. All of us have a gamut of emotions. I wouldn't say I'm channeling a person, but tapping into the spectrum of emotions that is inside all of us.

"And it's *fun*," she insists, "and what's fun about being an actor is that because it's free play, because you're exploring, there's no judgment or negative emotions. In acting, everything is allowed – and that's perfect for Peanut Hamper's character. She has no checks on herself!"

True enough. Even though Peanut Hamper is a self-centred machine, who really doesn't feel any limitations in the form of self-judgement about what she says, she certainly likes to have fun pushing other characters' buttons, and is a 'manipulatronic' machine, dedicated to self-care and survival. That trumps all in her circuits.

01

02

01 Peanut Hamper in the thick of the action in *Star Trek: Lower Decks* Season One, "No Small Parts"

02 Kaltorus unites Rawda and Peanut Hamper in a wing-joining in *Star Trek: Lower Decks* Season 3 "A Mathematically Perfect Redemption"

03 Peanut proves resourceful in *Star Trek: Lower Decks* Season 3 "A Mathematically Perfect Redemption"

▶ While not directly inspired by others, Kether does acknowledge some formative influences on her acting in general.

"Do you know the producer Jimmy (James) Burrows? He did so many sitcoms, he's so well-known for shows like *Cheers* – and he's the best director, ever. I was so blessed to have worked with him. He directed me in a pilot, and he said something that really applied to me in working as Peanut Hamper. I'll never forget, he said at a table read: 'So, this process is like a tennis match between the actors and the writers. They're gonna throw the ball at you and you're gonna throw it back to them. At the end of the week, the audience is going to tell us what's funny.'

"I loved that idea, the fun collaboration between the actors, the writers, and the audience. Part of the fun, and what's colorful in playing Peanut Hamper is that the writers are so brilliant at creating a treasure trove of emotional surprises, is that I'm not restricted; there's a wealth of possibilities in each line. She could either be angry or happy or sad, and that creates such a range of emotive possibilities that makes this show so great! The direction and writing play so heavily in the range of the character and ultimately everything. It's the collaboration."

With that, the conversation had to turn to the direction of the show, in terms of the vision of the show's creator, Mike McMahan.

"Mike is so awesome, hands-on and right there," Kether opines. "He is so cool to work with. I come from a theatre background, and one of the things he reminds me of is that in theatre, we are big into rehearsal and into freedom to explore different ways of portraying a character. Mike? His process is very similar. He does not rush the actors into recording. He'll literally rehearse the scene a bunch of times with me before we hit record and he is so open to different ideas how to say a line. He is eclectic in different ways. Honestly, he has empowered me to express myself and feel free."

03

"I THINK EVERYONE CAN ACT, AND THAT'S EVERY HUMAN BEING CHANNELING THEIR OWN SELVES. ALL OF US HAVE A GAMUT OF EMOTIONS."

Kether is a professional. Her acting credits on films like *Pitch Perfect* and shows like *You're the Worst* are visual testaments to her high-energy characterization ability, but to be able to render that same sort of excellence into a voice performance alone is further proof of her skills. However, her accents and ability to burp on command were elements of humor that were just too much fun to overlook.

"Okay – how did you find about that? That's what we call a deep dive!" She laughed.

However, her impression skills were also a surprise to hear.

"I do a pretty mean Britney Spears!" She confided.

In fact, she boasts an array of impressions, rapidly switching form one persona to the other. It goes far to demonstrate Kether's ability to portray a character with the challenging dimensions of a character like Peanut Hamper.

Remember, as much as this is a humorous show, characterization is key into describing how the different cast members fit canonical elements of *Star Trek*, like artificial intelligence and in particular, the exo-comps. In fact, *Lower Decks* represents the first exploration of the personalities of exo-comps and Kether is the first performer to do so.

Creator Mike McMahan instantly recognized Kether's talent, after seeing her as Lindsay in *You're the Worst*.

"Mike thought that I would be right for this part," Kether confirmed. "He and I went on a ride together to discover Peanut Hamper! Originally, Peanut Hamper was only in one episode in Season One. It was really cool, and a pleasant surprise to learn that we would have more adventures together!"

Above everything, Kether loves the freedom in playing Peanut Hamper.

"The range in which she is written is so much fun," she says. "She appeals to the fans because of the writing. The audience loves a character that's off the handles!

"We live in a crazy world and often times human beings have to suppress their emotions. But sometimes we need to let out the screaming person within us and when a character can freely express themself in a funny way, I think we all respond to that. It's fun to watch a character let loose with no boundaries!"

That's Peanut Hamper's super-power right there. If there's a character who can let loose and unload on the crew of the *U.S.S. Cerritos,* then it's her… and we got to see her do more of this in Season Four.

- ***Star Trek: Lower Decks* is available on Paramount+**
- **Follow Kether Donhue on Instagram @ketherdonohue**

A FLAWED HERO?

Todd Stashwick absolutely killed it as Captain Liam Shaw during *Star Trek: Picard*'s third and final season. He brought drama, action, humor, attitude, and pathos, and often did so from moment to moment, as the character evolved from a hiss-worthy jerk to a hero mourned.

WORDS: IAN SPELLING

(This interview was conducted before the SAG-AFTRA strike)

Stashwick considers himself a hardcore geek, so it's no surprise that his dozens of film and television credits also include *Angel, Buffy the Vampire Slayer, Dark Angel, Supernatural, Heroes, Mockingbird, Warehouse 13, The Originals*, the full run of *12 Monkeys*, and a *Star Trek: Enterprise* guest spot as Talok, a Romulan posing as a Vulcan, in the episode "Kir'Shara." He's also a Dungeons & Dragons master and has even convinced several of his *Star Trek* friends – among them Jeri Ryan! – to roll the dice with him in his geek-heaven room, lovingly dubbed the Nerd Lair.

Star Trek Explorer caught up with Stashwick via Zoom before the strike to talk to him about all of the above and more – including how his friendship with *12 Monkeys* and *Picard* show runner Terry Matalas paved the way for him to play Shaw.

How deep is your love for sci-fi, fantasy, and horror – in general – and *Star Trek* specifically?
Let's go back to 1974, when my cousin gave me my Mego Kirk, Spock, and McCoy action figures, and the *U.S.S. Enterprise* playset. That probably lit the fuse of how the structures of my imagination were fed at an early age with sci-fi, fantasy, and horror. From that point forward, going through *Planet of the Apes* and the juggernaut in 1977 of *Star Wars*, my indoctrination into all of the nerdom happened at probably five and six years old, and I have not changed for 50 years.

1977 obviously was a seminal year because you had Atari, *The Hobbit*, Rankin and Bass, and *Star Wars*. That led to Dungeons and Dragons, *Star Trek: The Motion Picture*, and *Star Trek II: The Wrath of Khan*. Being a kid in the 1970s and 80s, that was sort of a pivotal time to be a fledgling nerd. We are standing on the foundation of all those things that were laid back then.

You share what you call your "personal nerdom" through your site, The Nerd Circus, and your company, Mystic Libations. You also have a sweet collection of *Star Trek* memorabilia. What's your favorite piece in your collection?
My Mego action figures, because I can still see the moment when I opened the present and they were lined up in the box on the card. What I have now are replacements because I, of course, ripped them open as a six-year-old should and played with them. I re-bought on eBay the *U.S.S. Enterprise* playset and the Mego action figures. I love them so much. They're really good sculpts and had cloth costumes. If I had a time machine, I'd get Mego to build me a Captain Shaw action figure.

01 Captain Shaw and Riker (Jonathan Frakes) in *Star Trek: Picard* Season 3 "Disengage"

02 *U.S.S. Titan* science officer Lt. T'Veen (Stephanie Czajkowski) and Captain Liam Shaw in *Star Trek: Picard* Season 3 "Dominion"

03 A bridge scene from *Star Trek: Picard* Season 3 "Imposters"

You probably thought you'd lived the *Star Trek* dream when you played a Romulan posing as a Vulcan. You even had the Vulcan nerve pinch done to you in your *Enterprise* episode. What do you remember from that experience?
Two things. What was really special is my friend Kara Zediker played T'Pau. It was fun to share that with a friend – and similar to *Picard*, on which my friend Stephanie Czajkowski plays T'Veen, my science officer. I remember the first day when I was in Vulcan makeup. I was in my silver jumpsuit, on set, and I was just taking stock, going, "All right, Stashwick. Remember this. You are standing on Vulcan. It's official." Getting to do fight scenes with my lirpa, it was special, like, "I'm in space and I'm doing this. I am contributing to this canon that is beloved to me," but also trying to figure out, "Okay, how do I play a Romulan underneath the surface of a Vulcan?" If you go back and watch it, you can kind of see the Romulan sneaking through when he gets a little hot in places that a Vulcan wouldn't. That was fun. The cast and crew, they were just wonderful. Everybody loves what they do when they work on these things.

How does the dynamic work between you and *Star Trek: Picard* showrunner Terry Matalas when it comes to him connecting with you for projects?
Terry has always been super-magnanimous, and says, "Hey, if there's something for you, you know I'm going to look for it. I'll keep my eyes peeled." He called me about a character in season two. That didn't pan out, and it went to another actor. I never expect anything, so it's always a pleasant surprise. Then season three rolled around, and here we are.

What did you like about Shaw, and what do you feel made him tick?
What I liked about Shaw was he suffered no fools. I loved the fact that he was blunt, and he was clear about where he stood, albeit at times passive aggressive. I also loved his wicked sense of humor. He rolled with the absurdity of everything in a bit of a begrudgingly, exhausted way. What made him tick was his burning need to keep as many people alive as he could. Obviously, early on, he had some trauma.

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"BEING A KID IN THE 1970S AND 80S, THAT WAS SORT OF A PIVOTAL TIME TO BE A FLEDGLING NERD. WE ARE STANDING ON THE FOUNDATION OF ALL THOSE THINGS THAT WERE LAID BACK THEN."

How much fun do you think he had treating Picard, Riker, and Seven so shabbily?
It was delicious. His relationship with Seven was very complicated. In my head canon, he chose her as his first officer for many reasons. A big reason primarily is so that he could have a dissenting voice on the bridge, a counterpoint. He knew she's good at what she does and he needed that person to be more impulsive than him, so that he can think outside of his own box. A good first officer challenges their captain in healthy ways – still carries out their orders – but challenges their opinion and offers an alternate perspective. Seven did that bountifully.

I also think the idea of finding a way to have some control over his deep-seated animosity towards the Borg might be another subconscious reason he chose her, so that he can find a way to control this thing that broke him in many ways.

It's also interesting that he called her Hansen rather than Seven.
He had a lot to learn and a lot to process. He was in the wrong calling her that. It was wrong, and he finally grew to a place where he saw that was disrespectful, that it was not the way to treat a person, but I think it was the only way he could have the best first officer he could possibly have. He knew how good she was at what she does, and at the same time has to keep one eye closed to her Borg-ness because of his own pain, trauma, and fears.

How satisfied were you with Shaw's death?
In many ways it was beautiful poetry, the story he tells in episode four, about his experiences at Wolf 359 and how he was chosen by his superior officer to get off alive. I was put in a very similar situation, where he has to provide the cover so that our heroes can survive. He goes down nobly and falls in battle. He has a beautiful, heartfelt goodbye where he finally acknowledges Seven completely.

In episode ten, there was a beautiful moment where he appeared again as a hologram and basically told those that needed to hear it that she is captain material. They wrote a beautiful goodbye, as I am literally dying in Seven's arms. It was him acknowledging that it's no longer his ship. She has the con. The hologram… He actually recorded the message before Riker and Picard ever came on. What's revealed to her is that he always believed in her. It's this great insight into who he was. Even though his external presentation was gruff, caustic, and acerbic, inside he was thoughtful and he did see her for who she was.

How ready are you for things that come with being on *Star Trek*, such as attending conventions, meeting the fans, signing autographs, posing for photos?
I recognize that I am a custodian, steward, and an ambassador of legacy. My job is to represent this legacy in the best way that I can, and that is bringing that joy with me to the fans. I want to celebrate it as much as any of the people attending these conventions. I don't know what it means in the long run because I'm literally just dipping my toe in it. It started long before I ever got here, and it will go on long after I leave. This is my little, "Put my thumbprint on it here" moment. I'm excited.

People loved Shaw and want to see more of you. If that could somehow happen, how open would you be to reprising the role?
If they send up the *Star Trek* signal... I'm there.

- **Both *Enterprise* and *Star Trek: Picard* are available on Paramount+**
- **Follow Todd Stashwick on X at @ToddStashwick or visit The Nerd Circus at thenerdcircus.com**

PERFECTLY IMPERFECT

WORDS: IAN SPELLING

Raffi Musiker imbued *Star Trek: Picard* with heart, action, passion, anger, compulsion, and so much more over the course of the show's three seasons. It's why Michelle Hurd, who brought Raffi to life, emerged as such a fan favorite. The actress created a strong, decidedly imperfect character in whom fans saw glimpses of themselves. In this interview conducted before the SAG-AFTRA strike, Hurd looked back at her time on *Picard*, considered the character's impact on fans, and confirmed that if the opportunity presented itself, she'd happily return to play Raffi again, especially if it meant reuniting with Michael Dorn and Jeri Ryan.

How satisfying was your run on *Picard*?
Fully and completely, unlike any other job. It's the most satisfying, just the fact that I was given an opportunity to bring a very complex, complicated, flawed, delicious character to life. From kicking Patrick Stewart out of my trailer in the desert to kicking ass with Michael Dorn on camera, to snuggling up with Jeri Ryan, it couldn't get any better.

What excited you most about season three?
Honestly, the journey with Raffi and Worf. First, I should say what excited me the most is that you get to see Raffi in some of her power, because we haven't seen her when she works in Starfleet as a part of Starfleet. I love that you get to see that she's a super-spy. She's smart and methodical. She is like a dog with a bone. She's tenacious. I love that. And then once you see Raffi and Worf, how they interact, the journey that they go on, it was satisfying and fun. As Michael likes to say, "We're the muscle on the show."

Talk to us about working with Michael...
He's been an absolute gift. I don't think the writers knew how well we would get along, how that energy and experience would come across on camera. The thing I do love about our writers and producers is that they can see that and then respond with, "Oh, they're really working. Let's see what else we can get out of that." Honestly, from the moment I first met Michael, I was giddy – of course, because it's Michael Dorn – but we just clicked, naturally. It wasn't forced. We became collaborators. We had each other's back no matter what. It's been an absolute gift working with him.

You've been a guest at a number of conventions since entering the *Star Trek* universe. What kind of feedback have you gotten from the fans?

01 Riker (Jonathan Frakes) and Raffi Musiker (Michelle Hurd) *in Star Trek: Picard* Season 3 "The Bounty"

02 Raffi in trouble in *Star Trek: Picard* Season 2 "Mercy"

03 Seven (Jeri Ryan) and Raffi share a tender moment in *Star Trek: Picard* Season 2 "Farewell"

04 *Star Trek: Picard* Season 3 "Seventeen Seconds"

05 *Star Trek: Picard* Season 3 "Seventeen Seconds"

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It's been amazing, and one of the things I wasn't expecting. Jonathan Del Arco and Jonathan Frakes warned me when they said, "Get ready for the fans, because it's unlike anything you've ever experienced." I wasn't prepared for how many vulnerable people would come and tell me their stories, because Raffi is a recovering addict. Once an addict, always an addict. So, Raffi is on that journey.

I've had so many addicts who have come to me and said that they were able to get back on the wagon because of Raffi. I've had so many people in the LGBTQ community come to me and say, "Thank you. You gave me the power, the strength, and the permission to come out." I've had so many people in the neurodiverse community come to me and tell me that they feel seen and heard, because Raffi was oftentimes misunderstood. People tried to erase or disavow her.

"I THINK THAT THE WORF/RAFFI STORY CAN BE TOLD. THERE'S SO MUCH FOR US TO TELL. THAT KIND OF ENERGY, THAT CHEMISTRY THAT WE HAVE, IT'S TENFOLD."

For me, when I'm at a con, I am so humbled, because all I get is unbelievable love and appreciation. I spend so much time with each person. It's funny, because people are always saying, "Hurry up the line," and I'm like, "No. I'm going to sit here and talk to you because you have told me your truth, and I want to give you that space." It's been an amazing experience. I call *Star Trek* fans not fans, but family. It's been an amazing journey learning about more of our family members.

How open would you be to playing Raffi again, whether it's on a Rangers series, or a Raffi/Seven spin-off?
So open. I think that the Worf/Raffi story can be told. There's so much for us to tell. That kind of energy, that chemistry that we have, it's tenfold. Also, it's necessary to see these two individuals on camera again. As a child, to see us represented is incredibly powerful. It's impactful and necessary. And, of course, throw Seven in there!

- ***Star Trek Picard is streaming now in Paramount+***
- ***Follow Michelle Hurd on Instagram @realmichellehurd and X @ itsmichellehurd***

LOOKING BACK

The accomplished actress reflects on her acting career.

WORDS: KURT ANTHONY KRUG

Diana Muldaur didn't know she shared the same birthday – August 19 – with *Star Trek* creator Gene Roddenberry until this year.

"I had no idea that we were born on the same day," confesses Muldaur, of Martha's Vineyard, Massachusetts, who played three different characters in the *Star Trek* canon. "I was always a doctor as you know on *Star Trek*, then a lawyer. But when I started out, I was a housewife."

An actress for nearly 60 years, Muldaur has shared the screen with Hollywood legends John Wayne, Lana Turner, Burt Lancaster, Charlton Heston, Jackie Cooper, Burt Reynolds, Dennis Weaver, *et al.*

"We'd be there at 6.00 am for makeup and hair [for 1969-70's *The Survivors*]. Lana might show up at noon or a little before that, hit all her marks, get all her lines totally correct, and leave right away," she says. "That's all I knew of Lana Turner. I never had a conversation with her. It was about the work – she came in and got it done. It took her a while to get on-set, but once she was there – she was perfect."

That was her same experience with John Wayne, on 1974's *McQ*.

"Once again, John came in, hit his marks, did his scenes, and then he left. He knew I drank tequila. There was a bottle in my room. One of the producers said, 'John doesn't have any tequila. Do you mind if I take your bottle?' That was the closest encounter I had with him. He got my tequila. I never got another bottle," recalls Muldaur, laughing.

From 1983-85, Muldaur was the first female national president of the Academy of Television Arts & Sciences. One of her greatest accomplishments was bringing New York back into the Academy.

"I spent a lot of time having a wonderful relationship with New York. The next thing I knew we were all one. That was huge – nobody else pulled that one off," she says. "I brought in cable. The good ol' boys who'd been running the Academy didn't want anything new to ruin their lives, so they hadn't dealt with cable, which was just starting. I went to a cable conference in Las Vegas. I realized it really was coming and decided it should be part of us, so I brought it in. Now, of course, it's almost on its way out. It's already something that is becoming an antique… I reached out to everyone, of every color, size, and shape. That's what I'm proudest of."

Muldaur portrayed Dr. Katherine Pulaski during the second season of *Star Trek: The Next Generation*, temporarily replacing Gates McFadden's Dr. Beverly Crusher (McFadden was let go at the end of the first season). This was not her first foray into *Trek*, having appeared on Star Trek: The Original Series as Dr. Ann Mulhall, in the second season episode "Return to Tomorrow", and as Dr. Miranda Jones in the third season episode "Is There in Truth No Beauty?" She also appeared in Roddenberry's made-for-television film, *Planet Earth*, in 1974.

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"The whole cast was having lunch on the set of *Planet Earth* – I think it was the first day – and in came Gene, his wife (Majel Barrett), and their baby boy (Eugene "Rod" Roddenberry, Jr). I think we were the first ones to meet the baby boy. That was a big moment, how happy those two were with their baby boy," recalls Muldaur.

The second of three children and the only daughter, Muldaur earned her undergraduate degree in art history and theater from Sweet Briar College in Sweet Briar, VA. By her own admission, she never knew she would become an actress.

"I just loved every bit of the theater," she says. "When I was doing summer stock, I was building sets, I was painting, I was doing sound, I was doing editing, I was doing office work. I did my Broadway plays (*Seidman and Son, Poor Bitos*, and *A Very Rich Woman*) three years in a row and realized I still didn't have any money! I'd flown out to Hollywood to shoot a television series. I borrowed $750 from the AFTRA union and off I went to the West Coast. The rest is history."

01 The *Star Trek: the Orginal Series* season two episiode, "Return to Tomorrow", marked the first appearance of Diana Muldaur in the franchise

02 Dr. Pulaski discovers a double of Captain Picard in the *Star Trek: the Next Generation* season two episode "Time Squared"

Her first TV role was playing Ann Wicker on *The Secret Storm*. Muldaur guest-starred on *Dr. Kildare, I Spy, Bonanza, Gunsmoke, The Courtship of Eddie's Father, Hawaii Five-O, Mannix*, et al. She spoke about The Original Series, and why she played two different characters.

"It was just the way it was. It had nothing to do with me at all. They were both so very different, which was wonderful," says Muldaur. "It was so creative walking onto the *Star Trek* set. Everybody who was part of it was creative. It was before the business side dominated film and television. It was just a thrill."

Muldaur has fond memories of her second episode, "Is There in Truth No Beauty?"

"The second show was fascinating, because we had a reading, and they threw the script away," she recalls. "We would get a new scene every morning, read it, rehearse it, learn it, and shoot it *out of context*, which was fascinating to me because I was from the theater. It came together as one of the best *Star Trek*s they ever had. It made total sense. It absolutely fascinated me how we shot scenes; we had no idea where it came from and where we were going, but it all worked! It was absolutely, incredibly creative and marvelous!"

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"IT WAS SO CREATIVE WALKING ONTO THE *STAR TREK* SET. EVERYBODY WHO WAS PART OF IT WAS CREATIVE. IT WAS BEFORE THE BUSINESS SIDE DOMINATED FILM AND TELEVISION. IT WAS JUST A THRILL."

"You have to understand, I *loved* acting," she continues. "I loved finding something in every human being I've ever played that had a kindness and a humanity. Even if it was a falling-down-drunk, I had to find that in that person and in that character. All of the *Trek* characters fit into that magnificently, even if they weren't people (i.e., androids)."

Muldaur spoke highly of William Shatner.

"I find him to be wonderful," she adds. "He's a brilliant actor. I've seen him do things before he did [*Star Trek*] and he was really well-respected, and well-known."

Although Muldaur had a good working relationship with Roddenberry, they had lost touch for years when he called her about the role of Pulaski on *Star Trek: The Next Generation*.

"It was out of the blue. I didn't read for that one, I'll tell you," Muldaur recalls. "I remember wanting a name change. I can't remember what [Gene] wanted it to be originally, but I suggested Katherine. He said, 'All right, if you want.'"

Unlike Crusher, Pulaski was acerbic and abrasive. She wasn't afraid to butt heads with Capt. Jean-Luc Picard (Patrick Stewart). She also saw Data (Brent Spiner) as a machine, not a person at first.

However, Pulaski wasn't that popular with fans and Muldaur left after one season, with McFadden returning the next season. Roddenberry stated in interviews that "the hoped-for chemistry between her and the rest of the cast did not develop."

According to Muldaur, she only planned to stay for one season.

"There was a reason for it that I don't want to go into, but it had nothing to do with Gene or the cast," she says. "I left the show because the year was up, simple as that, under my own power. And if anything else happened, I would still be leaving under my own power. I would not have stayed, let's put it that way."

Muldaur recanted claims in previous interviews that she was unhappy with the role of Pulaski.

"No, I was never unhappy," she insists. "No. Never. I don't even know why I said that. They were all good actors, they all worked very hard. I was a little disappointed in the people putting it together. I thought they were not creative as they might have been."

However, it worked out for Muldaur. After *The Next Generation*, she portrayed conniving, hard-nosed attorney Rosalind Shays on *L.A. Law,* one of her most recognizable roles – if not the most recognizable – a career highlight for her.

"It was a whole different world for me," she says.

Not only did her performance earn her two Emmy nominations, Muldaur was part of two memorable scenes in television history: The revelation that Rosalind was sleeping with Leland McKenzie (Richard Dysart) and plummeting to her death down an elevator shaft. Rosalind was the

creation of David E. Kelley – who would go on to create *The Practice* and *Ally McBeal*.

"I will thank David to my dying day for creating her," she says. "I couldn't wait to do the part. I will still say it: If it had been a man, nobody would've said a word but because she was a woman, that's what made the character. To me, that's fascinating."

Muldaur objected to Rosalind being labeled as a villain.

"She really wasn't a villain. She was a woman doing a man's job and that made her a dreadful woman," says Muldaur. "She wasn't one-sided."

"Who would've dreamed?" she adds, of Rosalind's relationship with Leland. "If you remember, it was him in the frame, then the camera pulled back and it was me laying there. It was all the men who bedded their cohorts, but here I was bedding him," she recalls, laughing.

Muldaur, however, refused to do the elevator shaft scene herself.

"They were waiting for me to finish all my scenes before I fell down the shaft," she recalls. "I said, 'Are you out of your mind?' It was like eleven feet down and they said they'd put a mattress down there. 'I don't care where you put it, I'm not doing it. You can use my double.' She just had to turn around, take a step, and fall. They made her do it 10 times! I wasn't there. I didn't watch it."

Rosalind's death was one of the greatest TV moments in 1991, because it was so unexpected. The woman everyone loved to hate falling down an elevator shaft was the talk around water coolers across the nation.

"David was leaving *L.A. Law* and took his character with him," said Muldaur. "That was done in an interesting way as well. Unfortunately, the whole show went down the tubes. He left the show at that point and started his own, *Picket Fences*.

"He did the right thing [by killing her off]. Who else could write her but him? It was the right thing to do, he knew that."

Looking back on her long career, Muldaur has a special place in her heart for *Star Trek* and its legions of fans.

"I've done lots and lots of cons. I've been all over the country and all over the world. The true joy of *Star Trek*, from beginning to end, is the fans," she says. "There's nothing like a *Star Trek* fan. I have fans from everything I ever did. I never, ever had anything like the joy of the fans I've had from *Star Trek* fans and that's everywhere in the world."

Muldaur continues: "I'm still getting massive, massive letters and it's generational. I would meet people with their children at a con and that child would be named after my character! It goes on and on and on. The joy they have in Gene's creation is just a joy to behold. So much is turning out to be correct in many ways. The world he saw is still happening – it's extraordinary. It's so far beyond any of us."

DIANA MULDAUR'S STAR TREK CHARACTERS

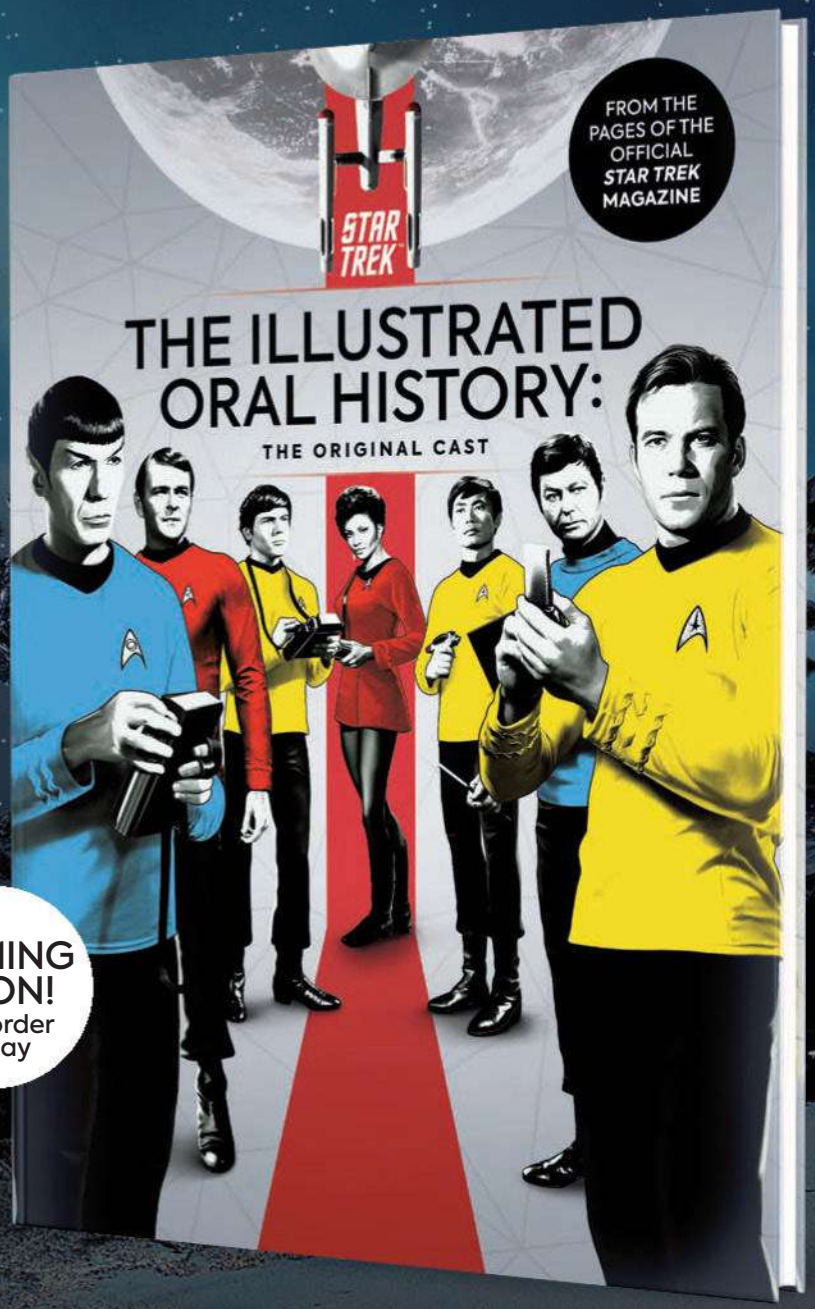
Dr. Ann Mulhall: "Return to Tomorrow" marks Muldaur's first appearance on *Star Trek*, playing science officer Dr. Ann Mulhall. Along with Kirk and Spock, she beams down to a planet where a telepathic, disembodied being named Sargon wants to inhabit their bodies, so he, his wife Thalassa, and former enemy Henoch (who are also disembodied) can create android host bodies for themselves. In the end, Sargon and Thalassa decide to "depart into oblivion" and make a final request to use Kirk and Mulhall's bodies, respectively, for one final kiss, which is granted.

Dr. Miranda Jones: "Is There in Truth No Beauty?" has Muldaur return this time as Dr. Miranda Jones, who is a psychologist with telepathic powers. She is also blind, as revealed later in the episode. Jones escort Medusan ambassador Kollos, whose outward appearance is so hideous that it makes humanoids go insane if they look at him. Spock mind-melds with Kollos and when Spock is in danger of going mad, Jones telepathically connects with them, eventually saving Spock. In the end, Jones and Kollos are now mentally bonded as one. As they leave the *U.S.S. Enterprise*, Kirk gives Jones a rose, reminding her every rose has its thorns.

Dr. Katherine Pulaski: Muldaur's most recognizable *Star Trek* role, Dr. Katherine Pulaski was the *Enterprise*'s chief medical officer for the second season of *Star Trek: The Next Generation*, debuting in the season premiere episode "The Child" (as did Whoopi Goldberg's Guinan). In many ways, she was a female version of Dr. McCoy – she was abrupt, distrusted transporters, and was averse to new technology. Pulaski inadvertently caused George LaForge to create a self-aware hologram of Professor Moriarty, Sherlock Holmes' nemesis who became a recurring villain. She also was romantically linked to Kyle Riker, father of Cmdr. William Riker, whom she'd marry in a "cold minute." Her final appearance was in the season finale, "Shades of Gray." Unlike former regulars Wil Wheaton and Denise Crosby, Muldaur never returned to *The Next Generation* in a guest appearance as Pulaski. "I probably didn't have a second to do one," she notes.

• Check out our full profile of Doctor Pulaski on page 48 of this issue

THE STORY OF *STAR TREK* TOLD BY THE PEOPLE WHO KNOW IT BEST



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FASHION GURU

Costumer Bernadette Croft makes space fashionable for *Star Trek: Strange New Worlds.*

WORDS: JEFF SPRY

The old saying goes, "clothes make the man" – or woman of course, and in the futuristic realm lorded over by the peacekeeping armada of Starfleet, that still rings true.

Award-winning costume designer Bernadette Croft and team are outfitting humans and aliens of all stripes; most recently, in the latest 23rd century fashion for the second year in a row, for the *Star Trek: Strange New Worlds* sophomore outing.

01

In the first season, Croft, who also worked on episodes of *Star Trek: Discovery*, had her work cut out for her, emulating the iconic 1960s-era costumes created by designer Bill Theiss for *Star Trek's* initial television run on NBC. Her slick Federation uniforms for Captain Pike, Number One, Spock, and the rest of the Enterprise crew had an instant familiarity, yet exuded a classic look all their own as worn by the talented ensemble cast.

"It's such an interesting project to be a part of," Croft tells *Star Trek Explorer*. "On one hand we're leaning into the nostalgia of The Original Series, which was made in the 1960s, and that was definitely a certain look. And I'm also looking at *Star Trek: Discovery*, because we're set only a year after *Discovery* and about ten years before The Original Series. Those two shows are so different in terms of a look and design, so we have to kind of meet somewhere in the middle.

"I took direction from our showrunners Akiva Goldsman and Henry Alonso Myers. They said that *Strange New Worlds* will be reimagining everything with today's budget and technologies."

02

01 Bernadette Croft

02 Croft with some of the *Star Trek: Strange New Worlds* season two cast

"IT'S UP TO THE ACTORS HOW THEY WANT TO LOOK AND WE'RE ALWAYS OPEN TO THEIR BODIES CHANGING. IT'S TOTALLY UP TO THEM."

03

04

For Croft, her blueprint to conceiving stylish laundry to galavant around the galaxy starts with today's hi-tech construction techniques, looking at processes like 3D printing, chroming and foiling, which were things not commonly available to Bill Theiss back in the day. The Australia-born seamstress hoped to honor him, but still bring a fresh take so modern audiences can see entertaining production values and believe that what her team was doing could be real.

This season, she wisely left most of the main *U.S.S. Enterprise* officers' costumes alone, believing that mere minor makeovers were in order, for continuity's sake.

"Everything is exactly the same," she reveals. "The only micro adjustment I made was bringing their undershirts slightly higher. It was one little thing that I would have liked season one to have, that higher turtleneck vibe from The Original Series. Just a quarter of an inch, but it actually makes a lot of difference."

Sharp-eyed fans might have noticed a slightly more buffed Ethan Peck as Science Officer Spock this year, and we wondered if that necessitated any special alterations to his basic blue uniform to accommodate his prominent pecs.

"I can't give measurements away, that's a confidential secret. He keeps in great shape. It's up to the actors how they want to look and we're always open to their bodies changing. It's totally up to them and he does look great. He loves rollerblading. Ethan is so generous and amazing and we're lucky to have him. For how high he is on the call sheet, he's just such a lovely human."

One of the many standout costumes in season two includes Admiral Robert April's (Adrian Holmes) regal Starbase outfit, which makes a serious statement of charismatic authority.

03 The uniforms of *Star Trek: Lower Decks* are brought to live action, in "Those Old Scientists"

04 An opening secene from "Those Old Scientists"

05 Bernadette Croft and her team on *Star Trek: Strange New Worlds* season one

06 Hemmer gets a fantasy look in the *Star Trek: Strange New Worlds* season one episode, "The Elysian Kingdom"

"They're for the admirals or commodores. The brass. The higher-ups," Croft notes. "We wanted to show an elevation of their rank, of their prestige and experience. So we used the charcoal grey fabric but embellished it with the gold. Their rank is on the shoulders. And their style lines, they're just a little more technical so we've got spacer fabric down those seam lines, which takes much longer for us to factor in. If there was ever an episode with a hundred admirals or commodores, we'd need extra time for sure!

"That costume was in our muscle memory," she adds, "so when we did episode two, which was the courtroom drama written by Dana Horgan, we looked at 'The Menagerie', to see what they did. They've got the gold collar and gold trim down the front and we tried to merge those two styles."

Croft's crew used the same rank and silhouette of the admiral's uniform and brought in that formal high neck with the decorative trim down the center front but added some extra tech.

"That thick braid looked more theatrical in The Original Series, since it was filmed in the 1960s. We used a vinyl that adhered to the fabric, very clean and sleek. The shoulders were 3D printed. We use modern technologies but still lovingly look back on The Original Series to give us that real inspiration. The fabric is a polytech knit bonded with microfleece so it's got a bit of body, but you can still see the muscular form. And Holmes in great shape! So it's one of those costumes where we can see his physique but it's still got tailoring and sharp shoulders. He's got a presence and when he enters the room you'd notice. Hopefully we see more of him."

In that same courtroom episode, titled "Ad Astra Per Aspera", the Illyrian civil rights attorney Neera Ketoul played by Yetide Badaki was blessed with her own brilliant business wardrobe.

"She's so perfectly cast," Croft says. "I feel like the casting people struck gold… well, struck dilithium. I think it's more valuable. Yetide came in and was so collaborative. She's got such a calm presence but is very focused. She's a *Star Trek* super nerd, too. She came in with quotes and referenced episodes I've never watched before. What we wanted to show with her character is her power and feminine energy, so we leaned into those beautiful jewel tones. We used a lot of brocade that had a metallic quality, so it caught the light and her skin looked just fabulous.

"Stephen Wong is our tailor for Yetide and he comes from a fashion label called Greta Constantine, which is based in Canada. He knows the female form and he can really pack a punch with his building skills. All of her pieces were very tailored with a retro-futuristic vibe. The whole Illyrian planet had that retro touch, even the background performers. We used many monochromatic looks but added futuristic accessories so it looked like we weren't on Earth."

Klingons get their own style upgrade in the season premiere, and

"WE USE MODERN TECHNOLOGIES BUT STILL LOVINGLY LOOK BACK ON *THE ORIGINAL SERIES* TO GIVE US THAT REAL INSPIRATION."

07

08

09

"HAVING TO REIMAGINE THE KLINGONS FOR *STRANGE NEW WORLDS* WAS SUCH AN HONOR..."

Croft and her team were very respectful of fandom's love of the aggressive warrior tribes hailing from the planet Kronos.

"Having to reimagine the Klingons for *Strange New Worlds* was such an honor," says Croft. "I know how important the Klingons are for the *Star Trek* community. It means a lot, and there's been much talk about what a Klingon should look like. Our showrunners, writers and producers have all taken note and they guided us into the look we see in 'The Broken Circle'.

"We wanted to lean into the gold and black palette of The Original Series. Our showrunners wanted the prosthetics to have ridges, so I made exoskeleton ridges on top of the armor to reflect those cranial ridges. We made the armor from molded leather and then my sculptor, Alex Silverberg, did all the skeletal work. He hand-molded that and we cast it and made replicas to outfit everywhere. The textile art department is such an integral part of costuming. It really grounds every single costume. Anna Pantcheva goes in and shades it to make it pop on camera, then breaks it down to make it look battle-worn to show it's not fresh off the machine."

Similar to the acclaimed The Original Series episode, "City on the Edge of Forever", this new mission for *Strange New Worlds* offers a flipped temporal tale in "Tomorrow and Tomorrow and Tomorrow", necessitating the sewing of 21st century civilian costumes for Lt. La'an Noonien-Singh (Christina Chong) and Captain James T. Kirk (Paul Wesley).

"We do film in Toronto and we weren't able to travel to another country or city while filming during COVID and we had to make it work for the script," Croft explains. "So Toronto was it. It's a monochromatic look and people wear a lot of black in the winter and it's just very practical and a leisure look. Then we peppered through some Canadian things, like the Blue Jays, and some sporting teams that are popular right now. I can never pick what the writers are going to come up with. Last season we did 'The Elysian Kingdom', which was this fantastic fantasy romp-through in space. And now we're doing this modern episode, and there's just so much more to come that's going to give audiences something to really enjoy."

Picking one of her favorite episodes from season two requires some deep thinking from Croft.

"I really loved episode four 'Among the Lotus Eaters', which is when our team is getting their incognito looks for Rigel 7. And we see a little bit of 'The Menagerie', when they reference 'The Cage', when Pike originally went to Rigel 7. This crazy caveman-type person comes out wearing fur and leather and he's got rotten teeth.

"I thought, 'Dear God, what are we going to do here?' We wanted to show that the Kalar were intelligent but don't have a lot of materials. So the costumes are lots of leather and natural fibers, but we embellish things and make them look broken down and hand-made. Even their boots have mud caked on them, so it looks like they're about to do labor in the fields. It really tells a story and grounds the worldbuilding job.

"I always look to Jonathan Lee, our production designer, who does such

07 Klingon costume reimagined, for *Star Trek: Strange New Worlds* season two's "The Broken Circle"

08 Illyrian lawyer Neera Ketoul, in "Ad Astra per Aspera"

09 Robert April, in dress uniform, in the season one episode "Strange New Worlds"

10 Captain Pike finds himself forgetting everything, including their own identities, in "Among the Lotus Eaters"

11 Spock, in dress uniform, in "Ad Astra per Aspera"

incredible work. He's a living legend and I'm always seeing what he's up to so I can make sure my costumes work with his designs. Even with prosthetics, we want to make sure our aliens are cohesive as well as the hair and the makeup, so we always have meetings to discuss everything. We don't have a lot of time so we really do need to get the ball rolling very quickly."

A definite highlight for Croft was "Those Old Scientists", the crossover episode with Paramount+'s animated series, *Star Trek: Lower Decks*, where voice actors Tawny Newsome (Mariner) and Jack Quaid (Boimler) brought their 2D cartoon characters into the live-action world.

"We were looking at those costumes and working with Mike McMahan, who's the showrunner of *Lower Decks* to make sure he's on board with what we're doing," she recalls. "I didn't cover anything with microprint. It was our uniform fabric, but it wasn't embellished in any way. We wanted to make it look a little bit 2D, like they've just come from that world.

"Their uniforms had been lined with neoprene which give it body and smoothness so everything just looks perfect on them," Croft adds. "I loved the scenes with Boimler and Spock and the tone of voice Jack Quaid used. He goes an octave higher. Their voices are sped up a little in *Lower Decks* and they have to speak really fast. Working with another iconic show like *Lower Decks*, which I love so much and just gobble it up, was really fun. This season I learned that I can be ambitious and do things we've never dreamed of. I'm so inspired by the talent of my crew."

- **Bernadette Croft is online at bernadettecroft.com or follow her on Instagram @berncroft**
- ***Star Trek: Strange New Worlds* airs on Paramount+**

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LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

I'm just sitting here catching my breath amid my own trek, trying to enjoy the holidays and reflect on what a year it's been. So many changes, and yet – so much new *Star Trek*, so much to draw new fans, and, I dare say, so many fans as excited as they haven't been in years.

The logical end to that explosion is a digital mailbag stuffed like never before, thanks to the booming success of *Star Trek: Picard*'s finale season and season two for *Star Trek: Strange New Worlds*. Of course, *Star Trek: Lower Decks* is no slouch, either – and *Star Trek: Prodigy* is still flying.

But enough chit-chat – let's get to it!

WORDS: LARRY NEMECEK

Meanwhile, for next issue, send your queries bridging old, new, and "breaking news" *Star Trek* regarding its production and background continuity to startrekmagazine@titanemail.com — or via larry@larrynemecek.com, or @larrynemecek on Twitter.

A MATTER OF TIME

Were *The Next Generation* writers told explicitly not to use saucer separation as a plotline after season one due to the budget issues involved in filming the separated ship footage?

JOHANNES KEMPPANEN – OULU, FINLAND

Good question, Johannes –but let's define the word "budget" here: It's not so much about money (as you suspect) but of *time*.

I understand your curiosity, though: In all the filmed missions of the *U.S.S Enterprise* NCC-1701-D, we only saw it undergo emergency saucer separation in the pilot "Encounter at Farpoint", and once for a "routine" episode ("The Arsenal of Freedom") – both in season one, as you note. After that we only saw it in two more big "event" moments: the second-hour conclusion to "The Best of Both Worlds" – and the ship's final hurrah in the film *Star Trek: Generations*.

Remember that visual effects legend ILM created the initial ESS for the pilot "Encounter at Farpoint" as part of its start-up library for the series – and that included building the six-foot analog

COSTUME CONUNDRUM

Since the series *Star Trek: Discovery* is set a decade before The Original Series, why are its uniforms different to those which appear in the first *Star Trek* pilot film "The Cage" (with Captain Pike) which is set thirteen years before The Original Series (as was mentioned in the two-part episode "The Menagerie")? Could Starfleet change its uniforms for all its personnel in only two to three years?

OWEN ADAMBERRY – GIBRALTAR

Ah, uniforms! The growth industry of modern *Star Trek*.

In case you hadn't noticed, Owen, practically every new *Star Trek* series of the current era – since *Discovery's* premiere– features not only its own uniform style, but combadge as well. Including the animated series!

That seems to have upset some fans, who feel that prior *Trek* shows a history of uniform restraint. To your specific question, though, recall that *Star Trek: Discovery* premiered in 2256 – two years after the time of "The Cage."

But truly – the "canon reality" of Federation Starfleet uniform protocol and goals has always been a product of the real world of studio production – and budgets. Perhaps unfairly, every generation of new *Star Trek* has been held hostage by the very real limits of time and budget, as always. And none more that our original classic impression of uniforms: The Original Series saw two related versions of uniforms in the two TOS pilots, and then three years of standard designs (despite some tweaks, including the real-world fabric change from velour to double-knit polyester).

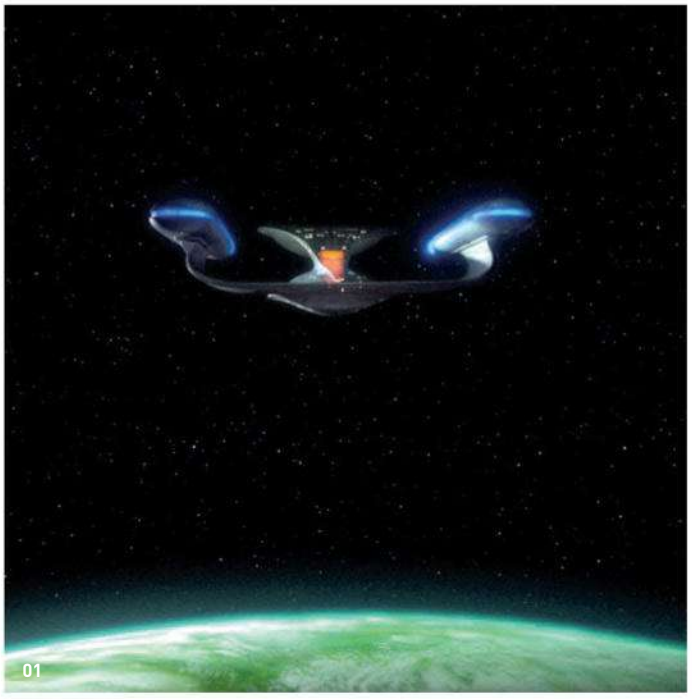
Oh, and don't even get me started on the two eras – aka the *Star Trek* pilots– when tan, not red, was the division color used for Operations personnel!

You ask about the extremely distinct blue and metallics uniforms of seasons one and two *Discovery*, versus the uniforms to follow in just 10 years? They were not just limited to the NCC-1031: we saw them elsewhere as on the *U.S.S. Shenzhou*, *U.S.S. Glenn* and others. But we might as well look at not one but

"big model" of the *U.S.S. Enterprise* itself. The detail was amazing, but on a practical level, it was a big pain: the model's large size required long camera focal setbacks and its bulk made handling awkward.

The one regular "episode" to feature the move came early – and only utilized stock footage created for "Farpoint." Filming fresh sequences for mid-year episodes would not only have been costly, but would also have taken time and money away from the additional visual effects shots likely needed in that kind of story.

No *The Next Generation* writer's guide ever outright discouraged or banned saucer-sep story submissions, but it may have remained an unstated message for staff. As for outside writers submitting spec scripts or pitching stories, a "saucer sep" was clearly a big-ticket item in both time and effort, reserved for big stories the staff would have kept for themselves anyway.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01 "The Arsenal of Freedom" *Star Trek: The Next Generation* season one

02 Sylvia Tilly, in *Star Trek: Discovery*, season one

03 A scene from "The Cage" in *Star Trek: The Original Series*, season one

04 "Children of the Comet" *Star Trek: Strange New Worlds*, season one

two styles seen on the *U.S.S. Enterprise* right then as well –the built-up asymmetrical black collars of 2257 (*Discovery* season two), set in 2257, as well as the black undershirt "reveal" collar of the V-neck uniform tunics of 2259 – aka *Star Trek: Strange New Worlds*. Although these are two tweaks of the same basic type –and again, distinct from the stretch uniforms of Kirk's era just a few years away –they are indeed overlapping *Discovery*'s uniform style.

Which brings us back to the idea of uniform fleetwide uniforms! And the time and energy cost of a complete do-over in styles – which, I'm saying, may not be a hurdle if the fleet truly doesn't field one single style to begin with. Truly, the later in real-time history we go, the more uniforms seem to proliferate.

Technically, it would seem the 24th century speed and breadth of replicators everywhere would allow a faster turnaround time for new design proliferation, but the century before with matter synthesizers was no slouch. Don't forget: The varied uniforms seen in *Star Trek: The Motion Picture* arrived within a couple years of the TOS era – including *Star Trek: The Animated Series*. Then, the "monster maroons" that replaced them sometime in the next 12 -14 years or so were the basic tunic for the next 80 years!

Again: that's due to visual clues from limited TV budgets of the *The Next Generation* era, but it does show real-life swings from such a conservative use to, say, the 2360s and later, when even *The Next Generation* and *Star Trek: Deep Space Nine* gave us varied unforms styles at the same time. (Now, just imagine the mix had the original *Star Trek: Generations* uniform design been built out, as first planned!).

Even in the 23rd Century, the Starfleet quartermaster corps was up to the challenge!

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

01

Welcome back to our even deeper dive into a broader aspect of the *Star Trek* universe. For this issue, how about a rare revisit: the newest "old" adversaries on the block, the Gorn. All thanks to their appearance as the "big bad" of *Star Trek: Strange New Worlds'* first two seasons – and back in fan comments thanks to the season two finale, "Hegemony."

No single reader prompted this – it's discussion I still see everywhere. We looked at the Gorn here a couple issues back, reconciling their refresh with the legendary lone Gorn captain in the original series' "Arena." (Don't forget the oft-forgot Gorn in *Enterprise*, either – and even recently on *Star Trek: Lower Decks*.)

That earlier take resolved the hyperkinetic and killer-competitive nature of Gorn hatchlings and younglings we saw on *Strange New Worlds* with Kirk's "Arena" opponent and fellow captain, who I guessed might be an elder. Such would explain that Gorn's infamously slow combat moves (even though we all know the true reason: a 1960s mid-budget rubber alien suit). And how Kirk's log about "the creature the Metrons called a Gorn" might be less about *total* unfamiliarity, and more about not connecting this enemy's looks to prior Gorn encounters: "*This* is a Gorn?"

Given what we know now of their life cycle – it's a fair question!

But "Hegemony" has been relentless, pushing even more "canon smoothing" (while showing us – yes!–an adult Gorn that is indeed "grounded"). It forces us to reconsider, after all these decades, whether the 1967 outing really is a "first contact" between Gorn and Starfleet. Amazingly, by show's end you'll notice no one on Kirk's bridge ever observes out loud how about a "first contact": That's *our* supposition – unchallenged for 50 years. Including 20 years before the term "first contact" was even coined, during *Star Trek: The Next Generation!*

But the bigger breakthrough for our "canon smoothing" this time around comes earlier in "Arena." I had it pointed out to me that the Metron mentions the Gorn *before* the combat – even as Kirk is still with his crew on the bridge, as the cosmic referees they've just

DATACORE

LARRY NEMECEK

As a longtime Star Trek author of bestseller The TNG Companion *, editor, consultant, interviewer, and archivist, Larry Nemecek hosts The Trek Files weekly for Roddenberry Podcasts, livestreams Trekland Tuesdays Live, and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also producer of The Con of Wrath documentary, and his updated Star Trek: Stellar Cartography map/book set continues to guide fans and Star Trek TV creators alike.*

02

encountered lay down the name of the game.

So, now knowing the events of *Strange New Worlds* as we do, why didn't Spock, or even Uhura or Scotty, comment or just react at the superbeings' mention of Gorn? A puzzler, until you check this long-familiar scene with fresh eyes. When the Metron addresses the crew onscreen, no-one appears in person! Of course, that's to set up a shock reveal of their look as nearly genderless ancients, at show's climax. Instead, we get an eerie, glowing color effect dominating the main viewer, complete with a whiney undertone.

It's so obvious now: that comms effect is a mesmerizer! In our 2023 updated view, the Metrons have cut down on protest and eased the shock to their combat captains' crews by extending their "holding" force from the ship to its crew inside, allowing only Kirk to react and talk. Then he's blinked off the bridge and gone by the time Spock and company get their wits and voices back.

All right, but one could also ask, with Gorn space already detected, as we can see in the star charts of Pike's time, how can the Cestus III colony still be seen as an innocent act – and the Gorn not rocket to the top of the prime suspect list after the raid? For that, we can only say we've yet to see how the next few years play out in this region: maybe the Gorn, as Klingons and Romulans do, pull back a bit? It's still a fringe-space area, full of unknowns. In Kirk's time the Metrons' "combat planet" is still 22.3 parsecs (or 72 lightyears) beyond charted space.

Whether in short answers or our "Canon Fodder" feature, reconciling the rare bumps in our beloved *Star Trek* continuity has always been what made me a fan – and, at the same time, shown to me what sets *Star Trek* apart from all the other genre entertainment franchises. It might be a strain at times, but we don't reboot every decade or two like, for instance, our superhero fan-friends.

To be sure, some in *Trek* fandom I hear from feel let down a bit. As I read their comments, it's not simply about "smoothing canon" with retcons – it's about doing it so much, reviewing new angles of long-assumed continuity in the first place. But why not bring fresh takes, fresh eyes? We didn't know about Spock's half-brother for 20 years – or his foster sister for 50. It took 25 years to hear about the Klingons' Augment virus. Those seemed like a real stretch at the time, as well. But look how much focus and fleshing-out the Gorn are getting after all this time!

In fact, this retcon of the Gorn – if my "aged Gorn captain" theory holds up – would actually and amazingly *redeem* the slow-yet-spacefaring species (and its original 1960s alien TV tech) that we've loved to lampoon for 50 years. And who saw that coming?

So the moral of the story? Respect your elders!

01 The Gorn in "Arena" *Star Trek: The Orginal Series* season one

02 The mysterious Metrons make their move, in "Arena" *Star Trek: The Orginal Series* season one, enginnering a fight between human and Gorn

LOST & FOUND

ARCHIVE IMAGES RETRIEVED

WORDS: LARRY NEMECEK

No matter how you observe or celebrate them, the holidays of all faiths this time of year remind us that, yes, occasionally the human variety of "special days" do show up in *Star Trek*. From the Thanksgiving turkeys synthesized by Kirk's galley chief to Janeway's use of Christmas-morning metaphors, human culture is still very present in the future – even, it seems, in the fantasy fulfillment of the Nexus.

So for our archival dive into "Lost and Found" backstage images, here's one right in the festive spirit from the shoot of *Star Trek Generations*. Not a moment per se from Scenes 151-161, but a backstage candid showing off costumer Bob Blackman's Victorian-retro finest for Picard's would-be family.

Fans will remember actress Kim Braden as Ensign Janet Brooks from *Star Trek: The Next Generation*'s "The Loss," but she also appeared here as Picard's wished-for wife Elise in his Christmas morning fantasy from *Generations* (directed by her husband, David Carson). And in this moment between takes, she's sharing frame with two of her five Picard children: actual siblings actors Matthew and Mimi Collins– nearly 30 years ago!

This "Christmas morning" primary shoot occurred over May 19-20, 1994, a Thursday and Friday, on location using a late Victorian-era home in Pasadena, not far from Paramount Studios in Hollywood. That Nexus reality gave Picard five children in all, using their true-life names as their Picard characters. The quintet also included a young Thomas Dekker – who twice played Janeway's Gothic holonovel ward "Henry Burleigh," and just turned up as Changeling-assumed criminal Titus Rikka in season three of *Star Trek: Picard.*

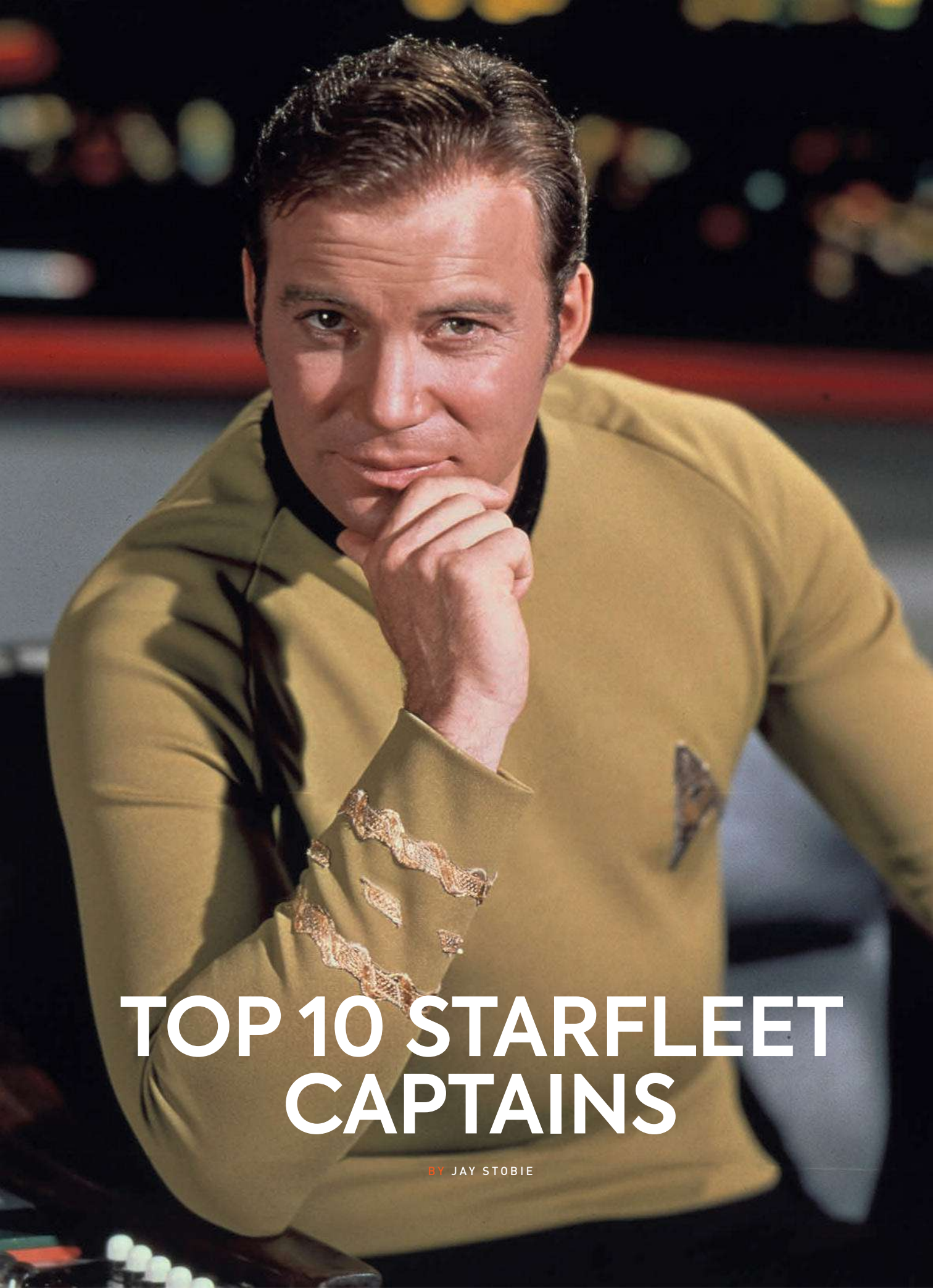
Inside Trek

The life and legacy of
DOCTOR PULASKI

WORK WORTH DOING
An exclusive *Star Trek: Discovery* story by Keith R.A. Candido

TOP TEN CAPTAINS

WHO MAKES THE GRADE?



TOP 10 STARFLEET CAPTAINS

BY JAY STOBIE

10 Philippa Georgiou
(STAR TREK: DISCOVERY)

Considered to be one of Starfleet's best in the 23rd century, Captain Georgiou was a revered explorer and diplomat during her tenure aboard the *U.S.S. Shenzhou*. Unfortunately, we did not spend much time getting to see her most notable accomplishments, but Georgiou's compassion for her crew and devotion to peace represented Federation ideals to the fullest. Plus, the mentorship Georgiou provided to Michael Burnham helped the younger officer become an iconic captain in her own right.

09 Spock
(STAR TREK II: THE WRATH OF KHAN)

Better known for his time as a science officer and ambassador, Spock also served admirably as the *U.S.S. Enterprise*'s captain, where he ultimately sacrificed his own life to save his shipmates following the Genesis Device's detonation. Additionally, his brief term as the *U.S.S. Enterprise* NCC 1701-A's acting captain resulted in the rescue of the legendary James T. Kirk and the establishment of an ongoing peace between the Federation and Klingon Empire at the historic Khitomer Conference.

08 Hikaru Sulu
(STAR TREK VI: THE UNDISCOVERED COUNTRY)

Another experienced officer whose leadership was not fully explored on–screen, Captain Sulu nevertheless demonstrated his dedication to galactic stability when he pushed the *U.S.S. Excelsior* to its limits in a bid to join the *U.S.S. Enterprise*'s battle against the rogue Klingon General Chang. With Sulu's assistance, Starfleet's flagship defeated Chang's starship, thus saving the Federation President and preserving the hope for an end to the Federation–Klingon cold war.

07 Jonathan Archer
(STAR TREK: ENTERPRISE)

You know Starfleet skippers are an elite bunch when the person who brought the Vulcans, Andorians, Tellarites, and humans together in a way that led to the birth of the Federation comes in at number seven on our list! From dealing with the Temporal Cold War to exposing a Romulan plot designed to sow discord among the local powers, Captain Archer's contributions to humanity and the galaxy–at–large remain incalculable.

06 Christopher Pike
(STAR TREK: STRANGE NEW WORLDS)

One of Starfleet's most vaunted tacticians, Captain Pike received so much respect from his peers that the fleet kept him out of the Klingon War to preserve the Federation's values... and that was *before* he even took command of *U.S.S. Discovery* and guided the vessel down the path to defeating Control and saving every living species from extinction. While those exploits became classified, we are still learning more about Pike's deeds as the *Enterprise*'s captain in a post–Control 23rd century. However, as with Spock, we do know that Pike willingly chose to sacrifice himself to save the young cadets who looked up to him.

05 Michael Burnham
(STAR TREK: DISCOVERY)

Having achieved immeasurable success prior to assuming the *U.S.S. Discovery*'s center seat in the 32nd century, Captain Burnham employed her extensive experience to investigate the Dark Matter Anomaly, locate Species 10–C, and negotiate an amicable resolution to the crisis. Perhaps even more importantly, Burnham's love for the Federation proved instrumental in helping the galaxy heal and creating a reinvigorated faith in the interstellar organization in a post–Burn society.

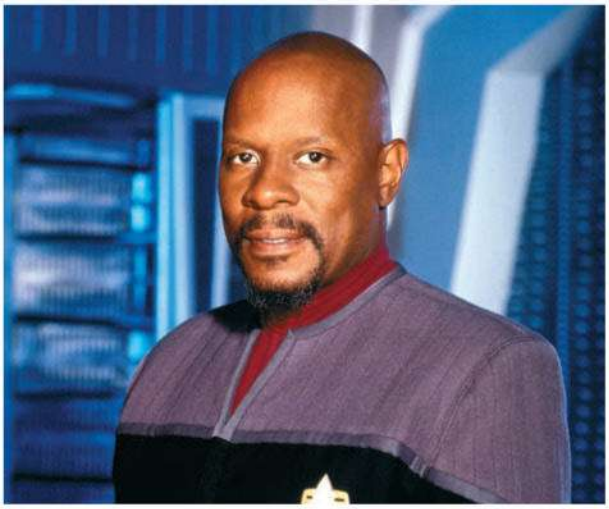
As with Captain Pike, we still have so much to uncover about how Burnham's career will unfold in the future.

04 James T. Kirk
(STAR TREK)

The very embodiment of cowboy diplomacy, Captain Kirk navigated conflicts with the Klingons, Romulans, Gorn, and Tholians. Never afraid to jump into the fight, Kirk still preferred statesmanship to war, even impressing the Metrons with his merciful behavior. Whether he was outsmarting a super-computer or initiating first contact with a new world, Kirk committed his entire being to Starfleet. After being demoted from the admiralty, Kirk returned to the captain's chair and faced his own demons, overcoming his prejudice toward Klingons at the Khitomer Conference.

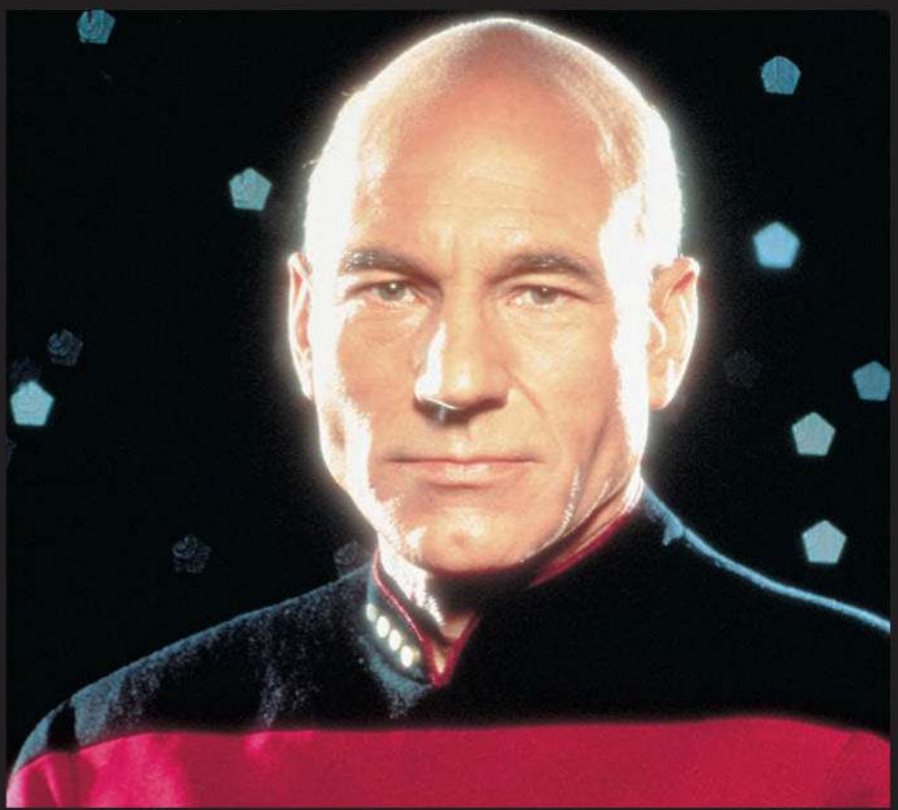
03 Kathryn Janeway
(STAR TREK: VOYAGER)

U.S.S. Voyager's unplanned excursion to the Delta Quadrant supplied Captain Janeway with the opportunity to survey uncharted space, all while representing her steadfast adherence to Starfleet's values. Janeway not only dealt with the Kazon, Vidiians, Devore, Species 8472, and Hirogen, she also brought her crew home in a mere seven years. On top of that, Janeway collaborated with a future version of herself to deal a significant blow to the Borg Collective, the Federation's most feared adversary.



02 Benjamin Sisko
(STAR TREK: DEEP SPACE NINE)

Without Captain Sisko's bold leadership and innovative strategies, the Federation might not have survived beyond the 2370s. A survivor of the Borg's attack at Wolf 359, Sisko went on to find a special meaning to his life through a relationship with the Bajoran people and their Prophets, but he also held the line against the Cardassians, Klingons, and Dominion. Sisko also provoked the Romulans into joining the struggle against the Dominion, a successful–yet–controversial act that haunted the captain.



01 Jean–Luc Picard
(STAR TREK: THE NEXT GENERATION)

When assembling such a prestigious list, arguments can be made as to why any of these starship commanders should be awarded first place. Nonetheless, Captain Picard's role in quelling the Klingon Civil War, preventing the Borg from assimilating 21st century Earth, and opening the door for peace with Romulus stand as accolades that are further bolstered by his well–earned reputation for expertly executing missions related to diplomacy, exploration, humanitarian aid, and first contact situations.

LIFE AND LEGACY OF DOCTOR PULASKI

When Doctor Beverly Crusher left the *U.S.S. Enterprise* NCC-1701-D to spend a year as the head of Starfleet Medical, Doctor Katherine Pulaski transferred aboard and became the flagship's chief medical officer. Pulaski's straightforward demeanor differed from that of her predecessor, but she soon found herself solving curious cases and being welcomed as part of the crew... at least for the brief period she was assigned to the vessel!

WORDS: JAY STOBIE

Past Pursuits

Not much is known about Doctor Pulaski's career prior to her tenure under Captain Picard's command, but we do know that she met and fell in love with William T. Riker's father, Kyle Riker, around the year 2353. After a brutal Tholian attack on a starbase where Kyle had been attached as an advisor, only the elder Riker proved capable of surviving his wounds. Pulaski, who acted as Kyle's physician at the time, attributed his survival to his determination and a strong will to live.

Although the two cared deeply for one another, Kyle's devotion to his career prevented the couple from getting married, and the two eventually went their separate ways. Pulaski did end up marrying on three separate occasions, though none of those relationships endured, either. On the other hand, the doctor continued to excel in her career, authoring the scholarly paper "Linear Models of Viral Propagation" and becoming the CMO of the *Excelsior*-class *U.S.S. Repulse*, where Captain Taggert viewed her as an incredible asset to the crew.

Acclimating to the *U.S.S. Enterprise*

Upon transferring to the *U.S.S. Enterprise* NCC-1701-D in 2365, Pulaski soon ruffled Captain Picard's feathers by not reporting to him immediately, but the situation was soon diffused when Picard learned that his new chief surgeon was already tackling her job and assessing Deanna Troi's health. With the counselor having developed a mysterious pregnancy that accelerated at a rapid pace, Pulaski oversaw Troi's delivery and post–natal care, up until the crew discovered that Troi's child was actually an alien lifeforce entity who had been curious about the ship.

However, the tenuous interactions with her shipmates became an ongoing issue, particularly with Lieutenant Commander Data. On several occasions, Pulaski dismissed Data's individuality and sentience. For example, the doctor expressed doubt that the android could adequately comfort Troi when she gave birth, an assertion with which

the counselor vehemently disagreed. Pulaski seemingly felt no concern when she mispronounced Data's name, nor did she initially accept his status as a living being with much fervor. At one point, Pulaski even questioned whether Data knew how to do his job!

Upon learning about Data and Geordi La Forge's adventures as Sherlock Holmes and Doctor Watson on the holodeck, Pulaski went so far as to challenge Data's ability to solve a mystery with the same human intuition that drove Holmes. To prove the science officer could conduct deductive reasoning as well as a human, Geordi instructed the *Enterprise*'s computer to construct a holodeck character capable of defeating Data, an act which inadvertently unleashed a self–aware Professor James Moriarty hologram upon the ship. Fortunately, Data was up to the task and found where Moriarty had imprisoned Pulaski, allowing Captain Picard to negotiate a truce.

01 Data, Deanna and Pulaski in *the* season two story, "The Child"

02 Pulaski's curiosity brings danger in the form of form rapid aging in "Unnatural Selection"

03 Pulsaki joins in with adventures on the holodeck in "Elementary, Dear Data"

04 Pulaski encourages Data to take part in a startegy challenge, in "Peak Perfomance"

Doctoring with Data

As Doctor Pulaski settled in, she consulted on medical matters that were common to the *Enterprise*–D, ranging from evaluating the mediator Riva and offering Geordi the opportunity to replace his VISOR with optical devices to treating passengers from the *U.S.S. Constantinople* and helping crew members who were incapacitated during Ira Graves' time in Data's body. The CMO's greatest test came when the flagship answered a distress call from the *U.S.S. Lantree*, whose entire crew had succumbed to natural causes as a result of rapid aging. After quarantining the *Lantree*, Pulaski recommended tracing the ship's recent stops, including the Darwin Genetic Research Station on Gagarin IV.

Upon arrival, Pulaski discovered that the station's complement suffered from the same geriatric ailment and

04

"IT'S NO FUN GOING INTO A GAME WHEN YOU KNOW YOU'RE GOING TO LOSE."

KATHERINE PULASKI

imposed another quarantine. In an effort to evaluate the facility's allegedly healthy children, who had in fact been genetically enhanced, the doctor volunteered to risk exposure to the disease and assess one child aboard a shuttlecraft. In an ironic twist, Pulaski requested that Data pilot her shuttle, as she did not believe the medical condition could harm him. Sadly, the same wasn't true of Pulaski, who soon became infected after learning the children carried the disease.

Data not only stayed by Pulaski's side to offer a reassuring presence, he also assisted in determining the disease's root cause. By this time, it was clear Pulaski had finally learned to respect the android and his capabilities. Simultaneously, Picard learned from Pulaski's former commanding officer that the doctor's stubbornness was the reason for her transfer to the *Enterprise* – she had *insisted* she wanted to serve with Picard, who she had admired from a distance. While the crew devised a method to save Pulaski, the situation also provided an opportunity to heal the perceived rift Pulaski felt in regard to Data and the captain.

Finding Friends

Having put the worst clashes with the crew behind her, Pulaski settled into her role on the *Enterprise*, managing to set aside time to dine with Commander Riker before his temporary assignment to a Klingon *Bird-of-Prey*, play the occasional game of poker, and enjoy breakfast with her colleagues. When the *Enterprise*'s systems were impacted by an Iconian computer program, Pulaski demonstrated her reliability and encouraged her staff to employ splints and other rudimentary procedures to treat injured personnel.

Pulaski's bond with Riker was significantly altered when it was revealed that she and his father had been in a romantic relationship. Initially unhappy with the information, Riker apologized to the doctor, receiving some much–needed perspective on his father's demeanor from Pulaski in the process. The doctor also shared her wisdom with Wesley when he doubted his authority to lead a mineral survey, and she solidified her friendship with Data when she expressed discomfort with

the notion that a child Data had corresponded with would die if the captain did not choose to violate the Prime Directive. Pulaski even came to Picard's rescue when a procedure involving his artificial heart went awry at a starbase medical facility.

Formidable Foes

The *Enterprise*-D encountered an unexpected situation on a colony called Mariposa, as the surviving members of an exploratory group had taken to cloning to keep their population numbers up. The Mariposans covertly stole DNA samples from Pulaski and Riker in order to clone them, forcing the two to beam down and destroy their own duplicates. The stakes turned out to be even higher when Pulaski was tasked with observing a pair of Antedians who traveled in stasis, particularly when Lwaxana Troi explained that the passengers were actually assassins.

On a friendlier front, Pulaski volunteered Data to take on Sirna Kolrami, an expert in the game of Strategema. When Data failed to defeat Kolrami and began to experience self–doubt, Pulaski gave the android a no–nonsense pep talk and apologized for putting him in that situation. While Data achieved a stalemate in his rematch with Kolrami, these events showcased just how far Pulaski had progressed since the days when she treated Data more like a computer than a person. In under a year, the doctor expanded her perceptions and accepted what, in her eyes, was a new lifeform. It doesn't get much more 'Starfleet' than that!

05 Doctor Pulaski in "Manhunt"

06 Commander Riker destroys clones of hmself and other crew in "Up the Long Ladder"

The Legacy of Leaving

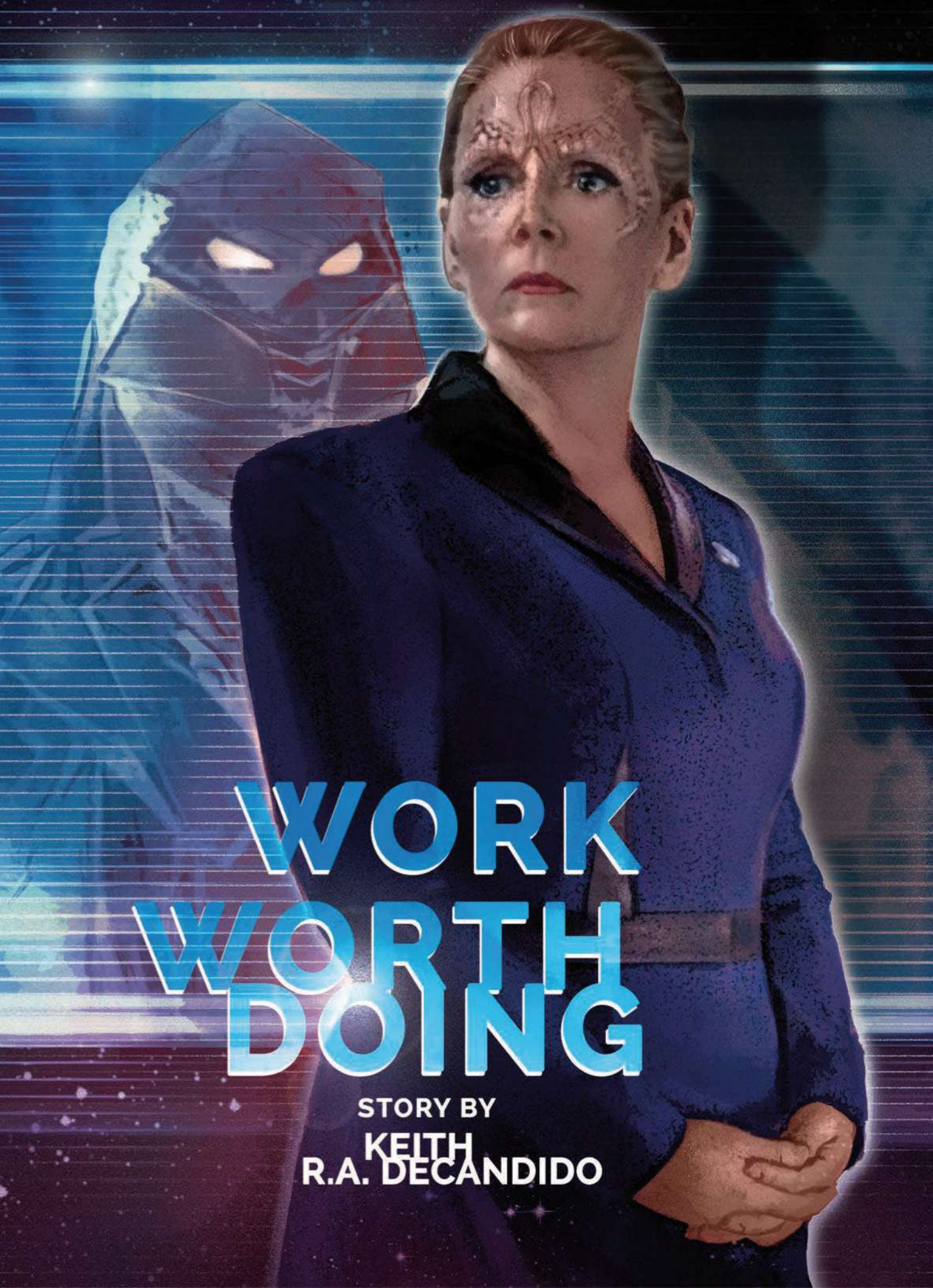
In one of her last undertakings as the *Enterprise*–D's chief medical officer, Doctor Pulaski treated Commander Riker after he was infected by microbes that had invaded his nervous system. The doctor realized that, by stimulating negative memories and emotions, the resulting endorphins halted the microbes' growth and eventually eradicated the infection entirely. At some point prior to the beginning of 2366, Pulaski left the *Enterprise* for an unknown assignment, providing Doctor Crusher with the chance to return to her old posting.

Katherine Pulaski's tenure on the Federation flagship was all too brief, a fact that would make it incredibly difficult to truly leave a lasting impact. Nevertheless, the doctor exhibited significant personal growth, both in the treatment of her patients and the manner in which she dealt with Data and Captain Picard. Interactions with Pulaski surely taught Picard a great deal about becoming better acquainted with someone before making any snap judgments or unwarranted assumptions.

Perhaps the best tribute to Pulaski's legacy rests with the lives she saved through her profession, an observation that would surely inspire a smirk from the good doctor. For an entire year, Pulaski presided over the crew's well–being, dealing with everything from Worf's case of the Klingon measles to Picard's artificial heart. In early 2366, Doctor Crusher remarked that she was aware of Pulaski's procedure for a short–term memory wipe, indicating that knowledge pertaining to the doctor's work spread throughout the fleet. Whether remembered for her headstrong personality or her Leonard McCoy-like aversion to using the transporter, Doctor Pulaski persevered through one medical crisis after another and always made it known that she was up for whatever the galaxy threw her way. As a doctor, what more could one hope to achieve?

"IT'S A TIME-HONORED WAY TO PRACTICE MEDICINE, WITH YOUR HEAD AND YOUR HEART AND YOUR HANDS, SO - JUMP TO IT."

KATHERINE PULASKI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STORY: KEITH R.A. DECANDIDO
ILLUSTRATION: LOUIE DE MARTINIS

3190

Ambassador Laira Rillak sat in the reception area outside the office of Federation President Ligg, trying very hard not to fidget.

Ligg's assistant – like the president herself, a native of Tellar, the only founding member world still in the Federation – touched her ear and then said, "The president will see you now, Madam Ambassador."

Rillak smiled and nodded as she slowly got to her feet, walking past the assistant's desk to the doors that parted at her approach.

Inside, the elderly Tellarite woman who'd led the Federation for six terms was sitting at her desk reading a holo display. At Rillak's entrance, she stood and waved away first the holo, then her entire desk and chair, reprogramming the latter into two comfortable chairs. "Madam Ambassador, thank you for coming. Please have a seat."

"My pleasure, Madam President." Rillak sat in one of the seats. A replicator prompt appeared over one of the armrests, and she said, "Tarkalean tea, hot."

The beverage materialized on the armrest. As Rillak took a sip, Ligg said, "Raktajino, with a jacarine peel."

Setting her cup down, Rillak smiled. "I didn't know you liked Klingon coffee, Madam President."

"I like to vary my drink choices. But we're not here to talk about beverages. I want your honest opinion – what do you think of Governor Tira?"

The request for honesty notwithstanding, Rillak chose her words regarding the elected leader of Denobula Triaxa carefully. "Denobula has remained very stable under his leadership – no mean feat in these times. That's probably why he's so popular."

"What of Councilor Hrak-Nat?"

Now wondering why she was being quizzed about random politicians, Rillak said of Brikar's representative on the Federation Council: "She's very blunt, but also very proactive. She's been at the forefront of every effort to expand the Federation, and that's been on overdrive since the Verubin Nebula." She took a sip of tea, then decided to just ask. "Madam President, why are you asking me about those two in particular?"

"Tomorrow, they will both be officially announced as candidates running for Federation President."

Somehow, Rillak managed not to scoff derisively. "Why would they even consider running against you?"

"Because I'm not running again."

3138

Fifteen-year-old Laira Rillak saw that the bay doors to *Hebitian Pride* weren't yet shut. Dad had put her in charge of this run from their home on Alshallah to Toros III while he and Mom took a much-needed vacation to Lake Sisko. She immediately transported down to the cargo bay to find out what was going on.

Dad's cargomaster, a Lurian named Flicc, had his head in his hands, while two of Dad's clients – a Ferengi woman, Brya, and Dad's cousin Mareq, a Cardassian – were arguing with each other. Like many members of Dad's extended family, Mareq followed the Bajoran religion, and wore an ornate earring on his left ear.

"What's going on?" Laira asked Flicc.

Before Flicc could say anything, Mareq said, "Oh thank the Prophets, you're here, Laira. Tell this Ferengi that I have priority."

"Priority for what? Both of you have cargo going to Toros."

Brya pointed an accusing finger at the Cardassian. "Two of his cargo containers are occupying the space for my tulaberry wine!"

Turning to Flicc, Laira asked, "Do you have the manifest?"

The Lurian activated a holo display and cast it to Laira.

Laira studied the display, then looked at both clients. "Uncle Mareq, you were only supposed to have six containers of stembolts. This says you have eight."

Mareq shrugged. "My client increased the order at the last minute. It happens sometimes. Your father always gives me the extra space."

Brya threw up her hands. "I knew it! I knew you'd pull the family card! I should've gone with a Ferengi carrier – one who knows the Rules of Acquisition!"

Laira grinned. "Like the one about how you shouldn't let family get in the way of opportunity? The Sixth Rule, right?"

With respect, Brya said, "You know the Rules."

"Yes, and I know the Four Hundred and Nineteenth Rule, too: 'It's easier to get forgiveness than permission.'" She rotated the holo toward Brya. "You were only supposed to have ten cases of tulaberry wine, not fifteen."

"Ha!" Mareq sneered at the Ferengi. "So she lied! She doesn't deserve the space."

"Not so fast, Uncle Mareq, you lied, too."

"I didn't lie, I underestimated. Look, let's just call your father. I'm sure he'll settle this."

"*I'm* in charge of this run, Uncle Mareq. Besides, it's the middle of the night on Lake Sisko, and I'm not waking him and Mom for this." *Mom will kill both of us*, she thought with a shudder. Her parents had been planning this vacation for over a year.

Brya said, "I'm willing to hold back three cases of wine."

"I'm not willing to hold back anything!" Mareq snapped. "My client *needs* these stembolts! I'm not going to let anything stand in the way of fulfilling this order."

Laira ran some projections. "Brya, it's fine. You can have all fifteen cases. We can make the room, as long as Uncle Mareq keeps to his assigned cargo space."

"But what about my other two containers?" Mareq asked.

"They'll go in your cabin."

Mareq's eyes went wide. "They won't fit!"

"Oh, they will, after we lose the bunk and desk and commode. They'll fit perfectly, in fact." She showed Mareq the specs she'd just worked out.

"Where am I supposed to bunk?"

"We can set up a hammock somewhere, and you can use the crew commode."

"That is not acceptable!"

Laira tilted her head. "You *just said* that you wouldn't let anything stand in the way of fulfilling this order. That would include your comfort, right?"

"I – " Mareq stared angrily at her. "Your father's going to hear about this."

As the Cardassian stormed off, Laira looked at Flicc. "Have two of Mareq's containers transported to his cabin."

Flicc nodded.

"Computer, reset the programmable matter in guest cabin four to empty."

"Acknowledged."

Brya bowed her head to Laira. "Thank you, Ms. Rillak. I guess you understand the Sixth Rule after all."

"I also know that you're bringing *twenty* cases, and the other five are in *your* cabin. That's where I got the idea."

With that, Laira transported out of the cargo bay. She needed to get this run going…

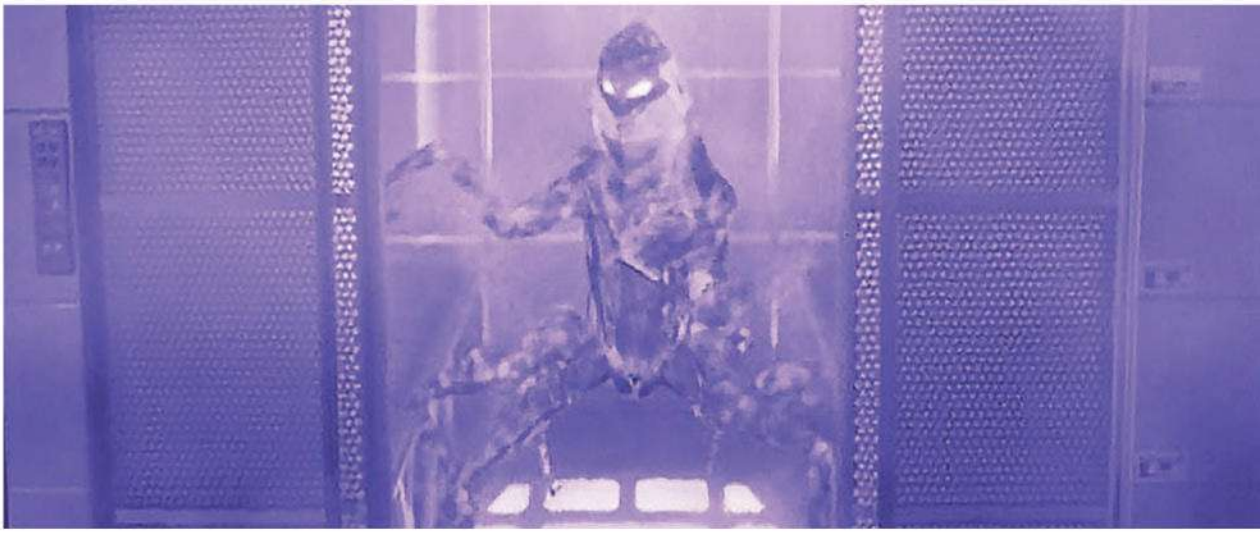
3190

"What do you mean you're not running?"

President Ligg chuckled. "I'm a hundred and forty-seven years old, Laira. I'm *tired*."

"But – the Burn is over! The Federation's finally expanding for the first time in a century! This is what you've been *waiting* for!"

"I LIKE TO VARY MY DRINK CHOICES. BUT WE'RE NOT HERE TO TALK ABOUT BEVERAGES. I WANT YOUR HONEST OPINION…"



"It's what I've been *hoping* for. But that hope was buried *so* deep." She shook her head. "The thought of leading the Federation through what comes next, frankly, exhausts me. And if just thinking about it does that, then actually doing it will probably kill me." She chuckled again. "No, we need fresh blood. We need *you*, Laira."

Rillak blinked. "Excuse me? You just said that Tira and Hrak were running. For that matter, there's Vice President Qiladar."

"Qiladar's retiring also. As for the others, Tira is too passive. He's popular, yes, but his strength comes from staying the course, which is what's been needed. But we can't afford someone who will remain so status quo now. As for Hrak-Nat, she's too far in the other direction. She bullies her way into getting what she needs for her constituents on Brikar, and doesn't care who gets in the way. That works for a member of the Federation Council, but not for the council's leader. With Ni'Var and Trill on the cusp of rejoining, talks with United Earth progressing, and with the Emerald Chain broken, we need someone who will bring sides together." She put a hand on Rillak's shoulder. "We need the person who negotiated the border dispute between the Tholians and the Betazoids."

3169

The holographic image of the Tholian made a screeching noise that Rillak felt in her ribs. "Who are you?"

"I'm Coun – I mean, Federation Ambassador Laira Rillak." Vice President Qiladar had only sworn Rillak in to her new post as Federation Ambassador-at-Large a day ago. "I'm replacing Ambassador Chynskai."

The other holo in the room was the Prime Minister of Betazed, Lwarafarakna Vill, who bowed her head. "*I was sorry to learn of Chynskai's death. She was a good woman*."

The Tholian – whom the briefing material said was named Sraklene – made another screeching noise. "She was rigid. You will not be, lest we walk away from these talks."

"I have no wish to be rigid. Let us begin by completing the introductions," said Rillak. "I already know Minister Vill, but I'm afraid your government didn't update us as to who Sraklene's replacement would be."

The Tholian was silent.

Rillak continued. "Your dorsal chitin reflects differently than Sraklene's. If I recall correctly, that means that you're a military captain, rather than a diplomat, like Sraklene. I hope this doesn't mean that the Tholian Assembly is going to take a more hardline approach to this border dispute with Betazed. I also must admit to finding it puzzling that you switched negotiators without alerting us. Did you think we wouldn't notice?"

The Tholian remained silent.

Then the holo flickered and disappeared.

Rillak felt panic suffuse her entire person. She was *extremely* grateful that Vill was on Betazed rather than in the room with her, as it wouldn't do for the minister to telepathically sense her fear that she had blown her first diplomatic assignment.

She hadn't even wanted to become a representative on Alshallah a decade ago, but when Dad retired, it seemed the thing to do.

And now she was an ambassador, and she had apparently wasted no time in pissing off the Tholians.

Only a few seconds passed, though it felt like hours, and the Tholian reappeared. "I did warn Sraklene. He said you could not tell us apart. I have told him he was wrong."

Vill said, "This is what we have had to deal with, Madam Ambassador: the contempt the Tholians have for all who are *not* Tholians. It has made negotiations impossible."

"The contempt," the Tholian said, "was Srakelene's. I am Captain Zrelarn. Let us speak and let us solve."

Rillak smiled. "Yes. Let's."

3190

"Final question for the three candidates." The moderator read off the holoprompter. "How would you convince worlds that have left the Federation, such as Ni'Var and Andor, to rejoin? Governor Tira?"

None of the three presidential candidates were in the chamber with the moderator. Tira was in his home on Denobula Triaxa IX; Hrak-Nat was on her personal yacht somewhere in the Brikar system; Rillak was in

her living room on Alshallah. All were being projected into the chamber, and this debate was being projected into locations both private and public all over the thirty-eight worlds of the Federation, as well as some places outside it.

With a disturbingly wide smile, the Denobulan said, "Oh, I think the benefits to joining the Federation speak for themselves – especially now that dilithium is becoming readily available once again."

"Councilor Hrak-Nat?"

The woman with the rock-hard skin rose from her giant chair and spoke in what almost sounded like a growl. "It's been a hundred years, I don't think anything the Federation does can be said to speak for itself. We must push back out into the stars, and we should start by annexing what's left of the Emerald Chain. That, along with the dilithium mining in the Verubin Nebula, will give us the resources to properly rebuild. We can finally go back to doing what we did best in the old days: bring people in."

"Ambassador Rillak?"

Rillak waited for Hrak to sit back down. "We can't expect people to come to us, and we can't force them, either. The Federation is an idea, an important one, and it's one that's been lost since the Burn. Councilor Hrak-Nat is correct that we cannot simply sit by and wait for worlds to come to us – but we can't go out and force them, either. For far too long, the Federation has – by necessity – been isolationist. But that will make it difficult for people to trust us. We haven't *been* the Federation, not really. We've had to compromise, to sacrifice. And we'll have to do that some more, but now we can do it from a place of compassion instead of fear. We can offer freedom, and we can offer dilithium – and for many, the latter will be more appealing than the former. However, it would be a mistake to try to force anyone's hand. We should reach out, absolutely, but that's the starting point. We should speak, and then we can solve."

3191

President-Elect Rillak stood behind the stage in Federation Headquarters, next to the Tellarite woman she'd be replacing.

"MY CLIENT NEEDS THESE STEMBOLTS! I'M NOT GOING TO LET ANYTHING STAND IN THE WAY OF FULFILLING THIS ORDER."

President Ligg looked at her with concern and compassion behind her sunken eyes. "Are you ready, Laira?"

Rillak took a deep breath. "I – I'm not. Madam President, I don't – I don't *want* this job."

Grinning, Ligg said, "Leaving that a bit late, aren't you? You won the election. Quite handily, I might add. And you can handle the responsibility."

"I don't mind responsibility. It's the power that scares me."

"Trust me, the position isn't *that* powerful," Ligg said with a snort. "Are you worried that it will corrupt?"

"No, that it'll overwhelm." Rillak sighed. "There's so much at stake. I'm not sure I'm the right person to lead this – this rebuild."

"Of course you are. Your entire career has been about finding ways to turn disagreements into agreements. *That's* what the Federation needs right now." Ligg leaned in and spoke in a conspiratorial whisper. "And we need your doubts, too. One reason why I was worried about Tira or Hrak taking my place is that they're both too sure of themselves – Tira to stay the course, Hrak to barrel ahead. But you? You're the right person for the job precisely because you *don't* think you're the right person for the job."

On the stage, the vice president had finished being sworn in. It was now Rillak's turn.

She followed Ligg onto the stage. The entire Federation Council – including Hrak-Nat, who had given an uncharacteristically gracious concession speech – was present, as were representatives from all over the sector. Even President T'Rina of Ni'Var and Leader Pav of Trill – both still in talks to rejoin the Federation – were here to see her take the oath of office.

As she approached the podium, she found herself reminded of words spoken by a leader on her mother's ancestral home of Earth from thirteen hundred years earlier: "Far and away the best prize that life has to offer is the chance to work hard at work worth doing."

This, she thought, *is work worth doing. Time I started doing it – whether I'm ready or not.*

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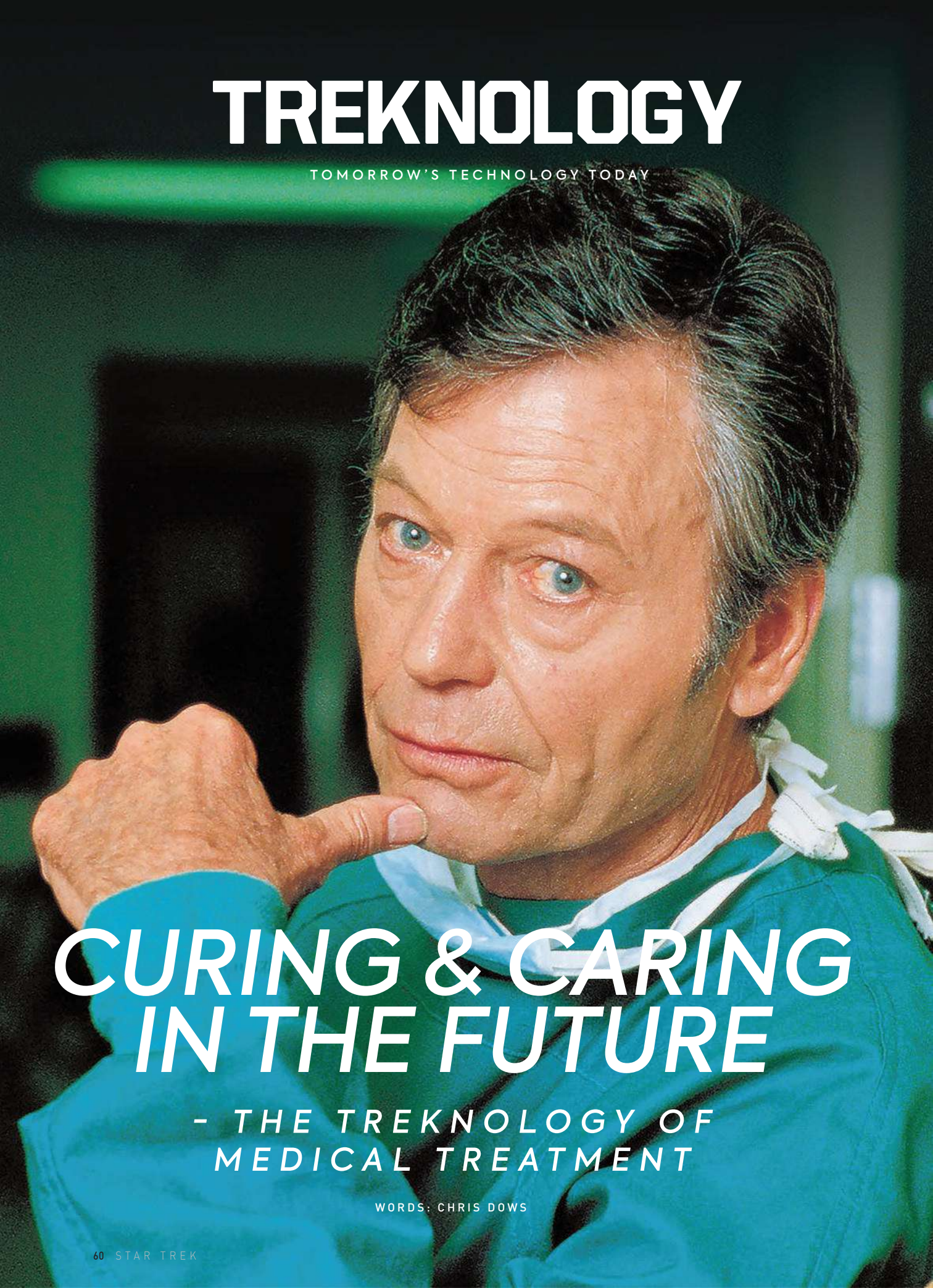
TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY



CURING & CARING IN THE FUTURE

- THE TREKNOLOGY OF MEDICAL TREATMENT

WORDS: CHRIS DOWS

ADVANCING MEDICINE BEYOND THE FINAL FRONTIER

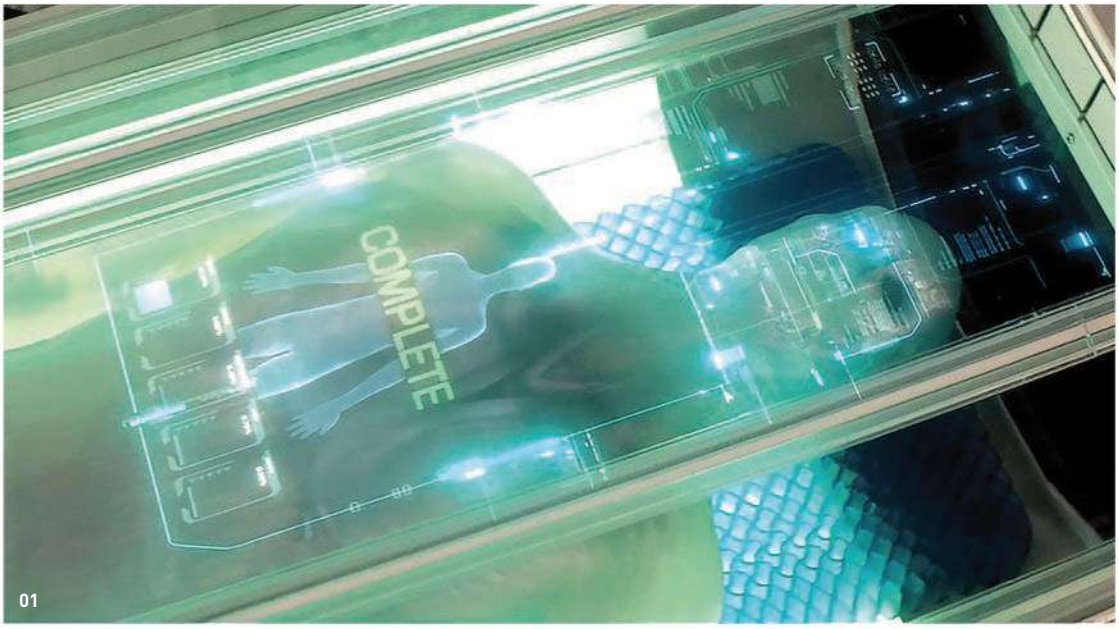
Treknology often pushes the boundaries of science, but while a fictional solution to a problem might satisfy a story's needs, it can also attract major criticism – particularly when it comes to medical treatment. A pill that immediately cures a patient rather than a protracted course of therapy, such as the dialysis-replacing tablet prescribed by Doctor McCoy to a 1980's Mercy Hospital patient in *Star Trek IV: The Voyager Home*? Retinax 5, a drug that can cure vision defects mentioned by McCoy in *Star Trek II: The Wrath of Khan*? Sealing a wound with the ubiquitous Starfleet Medical dermal generator rather than stitches? It's all nonsense, right?

Some Starfleet sickbay tech is fanciful for sure, but there's an undeniable authenticity that even in the future, Treknology can't solve everything.

Granted, the Genesis project brought back Spock in *Star Trek III: The Search for Spock* and, having died from Irumodic Syndrome, Jean-Luc Picard's consciousness was transferred to an artificial body in *Star Trek: Picard,* but they are notable exceptions. Early in his career, even the great Doctor McCoy couldn't find a cure in time for his elderly father David's terminal condition, and nor could Doctor Joseph M'Benga save his daughter Rukiya from her progressive case of cygnokemia, secretly keeping her in stasis within the *U.S.S. Enterprise* NCC-1701's transporter buffer until she eventually merged with the non-corporeal lifeform named Debra, in the *Star Trek: Strange New Worlds* episode, "The Elysian Kingdom". People still get sick and have accidents, so Starfleet Medical keeps on looking for solutions – as in our world where, remarkably, some recent medical advances not only match what's seen in *Star Trek* but surpass it.

Returning to our 'impossible' list, scientists at Melbourne University (RMIT) recently unveiled an oral capsule for protein drugs that may one day replace the regular insulin injections diabetics have to take. Over at Ohio State University, a clinical trial of low-dose atropine eyedrops in children aged six to ten has shown promising results in reducing the progression of nearsightedness. Then there's the work of a team out of Chalmers University of Technology in Sweden that is using electrical stimulation to make wounds heal three times faster.

So critics, put that in your hypospray and inject it – or, use the revolutionary needleless metal-organic framework (MOF) injector unveiled by the University of Texas at Dallas in March of this year, which propels drug compounds through the tiny gaps between skin cells.



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SCANS AND SENSORS: DIAGNOSIS WITHOUT DAMAGE

The ability to gather detailed data on a range of vital functions remotely and in real-time is surely one of the most desirous aspects of medical Treknology to real-world practitioners. Such scans were mostly achieved with the Tricorder and, along with the bio-bed and other devices first seen in Doctor McCoy's sickbay on the *U.S.S. Enterprise*, have inspired scientists and engineers to make this not-so-outlandish concept a reality for decades. This was finally realized in 2017, when the Pennsylvania-based Final Frontier Medical Devices (how's that for an apt name) won the prestigious XPrize, launched five years previously by the Qualcomm Foundation, which promised a multi-million-dollar reward for the first company to create a functioning 'Tricorder' capable of diagnosing and interpreting thirteen health conditions and continuously monitoring five health metrics.

While the DxtER device is relatively old technology, it spurred even greater advances in non-invasive, portable diagnostic devices. If you own a smartphone, you'll know the latest versions allow you to detect your pulse rate, and while many apps claim to also measure blood pressure, they don't – so the simple camera clip-on, low-cost 3D-printed attachment developed by engineers at the University of California – San Diego earlier this year aims to fulfill this often-vital need for sufferers of a wide range of conditions.

It's not quite the hand-scanner wirelessly connected to the familiar clamshell-configured Medical Tricorder seen throughout the 23rd century, or the portable spinning cylinder frequently employed by earlier Starfleet Medical personnel with the classic Tricorder design, but it's a calibration-free system that doesn't rely on a cuff to give fast and accurate readings. Even more impressive is the wearable brain scanner being trialed by Britain's University of Nottingham; most Starfleet sickbays can generate neurographic scans to detect trauma or defects in prone patients, but the magnetic field control system designed by UoN's School of Physics allows sensors built into a lightweight helmet to measure magnetic signals created by the brain's cellular activity while the patient is standing or walking. This is particularly important in diagnosing certain neurological conditions connected with movement, such as concussion, strokes and Parkinson's disease.

Another particularly innovative system created by the Swiss Federal Laboratories for Materials Science and Technology in mid-2023 incorporates a sensor function within a post-operative abdominal polymer patch that can alert clinicians if sutures are failing, much the same way a Bio-bed can immediately warn of a negative change in a patient's condition.

02

AUGMENTING REALITY: TECHNOLOGY AS TREATMENT

Regardless of whether it's in our local clinic or a starship sickbay, if a drug or procedure cannot solve a medical problem, alternatives are often sought through technology. Consider Captain Christopher Pike as he was portrayed after his near-lethal delta radiation overdose in the *Star Trek* episode "The Menagerie" and *Star Trek: Discovery's* "Through the Valley of Shadows".

Confined to a life-support chair allowing extremely limited communication via a series of blinking lights, he would have given his chef's apron for the AI system revealed in May 2023 by a team at the University of Texas at Austin. After a period of calibration, their 'semantic decoder' reads a person's brain activity through a non-invasive fMRI scanner, converting the words heard or imagined into a stream of text that, while not always exact in its translation, represents the substance of what is being thought – and offers huge potential for individuals unable to speak but retaining their mental faculties.

The impact of two further once-considered impossible breakthroughs can be perfectly illustrated by events seen in *Star Trek: The Next Generation*

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episode "Ethics", where Worf was permanently paralyzed after his spine was irreparably damaged in a cargo bay accident. Talked out of committing the Klingon ritual suicide *hegh'bat*, he reluctantly trialed a Doctor Crusher-designed rig that transmitted electrical impulses from his brain to stimulation packs on legs. Because it didn't provide full mobility, Worf stopped using it – which cannot be said for Gert-Jan Oskam, a 40-year-old Dutch man paralyzed in a cycling accident in 2011.

Earlier this year, thanks to a revolutionary approach led by Professor Grégoire Courtine of the Swiss École Polytechnique Fédérale in Lausanne (EPFL), Oskam became the first quadriplegic in the world to walk without the use of external motorized devices. A surgically implanted transmitter in his brain sent wireless signals to a second spinal implant, which then routed impulses via his existing nerve pathways to create movement in his legs.

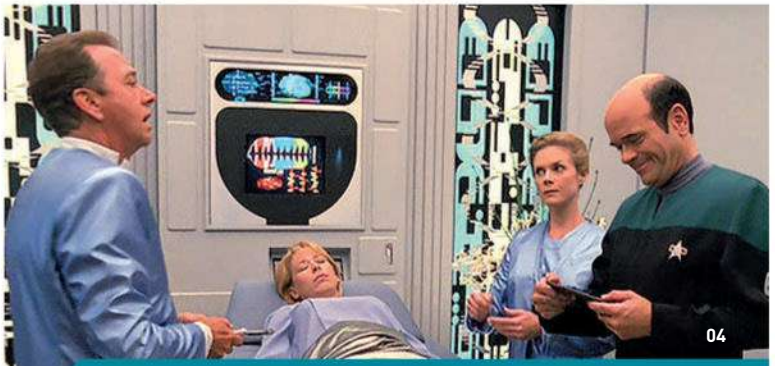
While our favorite son of Mogh was subsequently cured thanks to a new spine 'grown' in a genetronic replicator, this highly dangerous procedure might have been avoided if further developments of the chemical compound recently identified by scientists at the Britain's University College London had been used. Named '1938', this experimental compound activates a specific kinase, so-called 'molecular machines', to stimulate new neuron growth even after injury, and lead to the recovery of nerve cells not previously thought possible.

01 Medical technology seen in the *Star Trek: Picard* season one, episode, "Et in Arcadia Ego, Part 2"

02 A *Star Trek: The Next Generation* medical tricorder

03 Captain Pike in his chair, in *Star Trek* – "The Menagerie, Part II"

04 An ethical dilemma for the Doctor in the *Star Trek: Voyager* season seven episode, "Critical Care"



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PREDICTING THE NATURE OF THE MEDICAL EMERGENCY

What place does Artificial Intelligence have in the future of medicine? When it comes to contemporary medical advances, AI is becoming key to major breakthroughs in treatment and care – as it is in *Star Trek*. The expertise, the compassion and experience of the human (or in the case of the *U.S.S. Enterprise* NX-01's Doctor Phlox, Denobulan) medical team are crucial, but they often rely on computing power to save the day – and the patient. Across the scientific community, research is focused on whether AI can work better and faster in some medical roles, although not without controversy.

Some of the advances are undeniably positive; the results published in April 2023 by medical researchers at Cedars-Sinai medical Center in Los Angeles confirmed their clinical algorithm more accurately detected issues with cardiac function compared to 'real' sonographers looking at a strictly controlled trial of echocardiograms. What's more, the AI did it faster, freeing up time for cardiologists to work with patients.

Think of the times Doctors Bashir, Crusher and Culber have left their sickbay computers running to analyze data and even synthesize cures, and the parallels with how *Star Trek* approaches medical care become even more apparent.

In fact, the sheer processing speed of AI, particularly when hooked up to the latest hardware, is another major plus point. Scientists led by Doctor Paul Jensen at the University of Michigan recently revealed their BacterAI platform which, with its ability to learn from its own mistakes and continuously adapt its own data set, had the projected capacity to conduct approaching 10,000 experiments a day, which shows the massive increase in scale AI promises in medical R&D. And then there's the AI created and trialed by the Austrian Vienna University of Technology (TU Wien) which proved its decision-making abilities to suggest treatment and care for sepsis (blood poisoning) patients exceeded that of human decision-making.

However, once again questions of ethics come into play, something the Emergency Medical Hologram was faced with in the *Star Trek: Voyager* episode "Critical Care". Stolen and sold to a Dinaali hospital ship, our favorite Holographic character (and shining example of how good AI *could* be in a medical context) was horrified to discover the all-powerful Allocator system used Treatment Coefficients based on class status to decide who lived and died. Given the worldwide warnings being sounded about AI, let's hope enough safeguards are created to prevent such a thing happening here...

STARFLEET ACADEMY

In this never-before-published interview, recorded in 1993, with the late Harve Bennett, the veteran producer recalls his struggles to make the *Star Trek* prequel.

WORDS: JOE NAZZARO

Following the release of *Star Trek: The Motion Picture* in 1978, Paramount executives realized the franchise had huge potential on the big screen, but after the film's lack of oversight and huge cost overruns, they enlisted veteran writer/producer Harve Bennett to oversee subsequent film instalments. Bennett, an alumnus of such successful genre projects as *The Six Million Dollar Man*, *The Bionic Woman* and *The Invisible Man*, was able to produce a string of highly profitable *Star Trek* films, including *Star Trek II: The Wrath of Khan* and *Star Trek IV: The Voyage Home*, still widely regarded as the best in the series.

After the critical drubbing of 1989's *Star Trek V: The Final Frontier*, Bennett pitched the idea of a "first adventure", which would follow the adventures of a young Kirk, Spock and McCoy at Starfleet Academy.

The idea initially met with approval by Paramount execs, but with *Star Trek's* 25th anniversary fast approaching, the decision was made to go with another film, featuring the original cast. The Starfleet Academy idea was subsequently abandoned for two decades, until it was re-presented by J.J. Abrams as a means of re-booting the franchise.

Bennett would go on to produce other genre projects, including *Time Trax* and *Invasion America* before his death in 2015. During this largely unpublished and uncensored interview conducted while promoting *Time Trax* in the 1990s, he discussed his time on the *Star Trek* franchise, revealing the reasons for the cancellation of his *Starfleet Academy* film...

What is it you're most proud of when you look back at your time on the *Star Trek* film franchise?
This may sound familiar, but I think I brought a humanity to the movies. The first movie was rather sterile, in that it did not acknowledge aging and growth. I was not a *Star Trek* fan [of the original TV series], because I was working on *Mod Squad* at the time, and there was a moment where we were on against each other.

When I was going to do my first *Star Trek* film, I ran all the episodes in a two-month period before I did it, and what impressed me was the depths of the characters, so what I'm proudest of was that all the stuff I did was basically character driven. I had to convince Bill Shatner to be his age, which was fun, and when Leonard Nimoy didn't want to be in it, we said, "Fine, we'll kill you!" and then got stuck with it because he liked the idea. The trinity of those three main characters was the center of the all the stuff that I did. As their newest fan, I think I just zeroed in on that element, thinking, "Hey, I like these three guys, and that triangle of reason, passion and conciliation that they stand for!"

What happened during that period of time after you finished *Star Trek V* and when you eventually returned to television with *Time Trax*?
In that first year, almost eighteen months was spent under the assumption that I would make *Star Trek VI: The First Adventure*. There was a green light in preparation, when management decided another "regulation" *Star Trek* for the 25th anniversary. Basically speaking, I said, 'We're in the middle of this picture!' and they said, "No, we want you, in nine months to do *another* picture!" That was impossible for me to accept in terms of creativity, because I already had so much invested in this film, and I was going to direct it as well. Secondly, even if there had been no other adventure, to do a *Star Trek* movie in under a year would have been 50 percent faster than any other movie we had done, and I just felt we couldn't do a good job even if I *had* been ready to do it, so I left.

You mentioned getting William Shatner to act his age, did it ever bother you, the running jokes in the press about the age of your cast?
Actually, it didn't bother me at all. I thought it was quite legitimate. If you look at the difference between the look of the first two *Star Trek* movies, you're talking about vaseline on the screen in *The Motion Picture* and neo-realism in *The Wrath of Khan*, so that stylistic change admitted that they were old. Now, if we admit they're old, we're fair game, aren't we?

On the other hand, had I continued, and we'd done *The First Adventure,* then in *my* five-year plan, *Star Trek VI* was going to be "The Over the Hill Gang Returns," *literally*. I was being responsive to their look and their age, so seven on my drawing board, was meant to be… they're retired, but only these old farts can save the universe. In other words, my concept was, show how it began, and then go back to the grey brigade, and let's do something that's very personal. For somebody who's 60 years old, let's say "Hey, these guys are now 60-plus, but when the flood tide comes, you're glad they're on your side!"

So that's where I was headed, so no, it didn't bother me, because it perfectly coincided with my own recognition of their age. Poor Bones McCoy was getting skinnier with every picture! A dear man, but he was getting very frail looking.

How did you feel about the fact that there was a certain progression between the second and fourth films, while *Star Trek V* seemed to suddenly veer off in a different direction?
I'm not sure if that's true or not, so I don't accept that as a general truth. I *would* say that *Star Trek V* was the weakest of the pictures, both in terms of coherency and its box office, and I would say without shirking responsibility is that the problem was that Bill had story approval. He knows this, so I'm not ratting on my friend, but, basically, we got to a point where I said, "Bill, we cannot make a movie about finding God!" I said that from the beginning, and he said, "How did you get be so doctrinaire?"

I said, "I'm really not, but I know that if you say in a TV log line 'Tonight on *Star Trek*, the crew of the *U.S.S. Enterprise* goes to find God,' everybody knows we're not going to get there, so as a storyteller, it gets to be a shaggy joke!" But he wanted to do it, so after much aggravation, I said, "All right, we're going to go find God, but we're going to make it the best trip we possibly can!", and so that's what we did. I think we achieved a good trip, but it was not a strong *Star Trek*. It was doomed by its premise.

I learned long ago, if it ain't in the premise, it ain't there, but Bill felt if we worked hard enough and dazzled them with enough stuff we could do it, and I don't think we pulled that off.

On the other hand, it was the same trap I thought was evident, not in my work but in Roddenberry's *Star Trek: The Motion Picture*, the premise was a shaggy dog story: you think you're going to find some super being, only to discover that it's your own satellite come home. Okay, that's a big letdown, and I think that's what made the picture slowly fade from the box office after its initial

> "I THINK I BROUGHT A HUMANITY TO THE MOVIES. THE FIRST MOVIE WAS RATHER STERILE, IN THAT IT DID NOT ACKNOWLEDGE AGING AND GROWTH."

01 *Star Trek V: The Final Frontier*

02 *Star Trek II: The Wrath of Khan*

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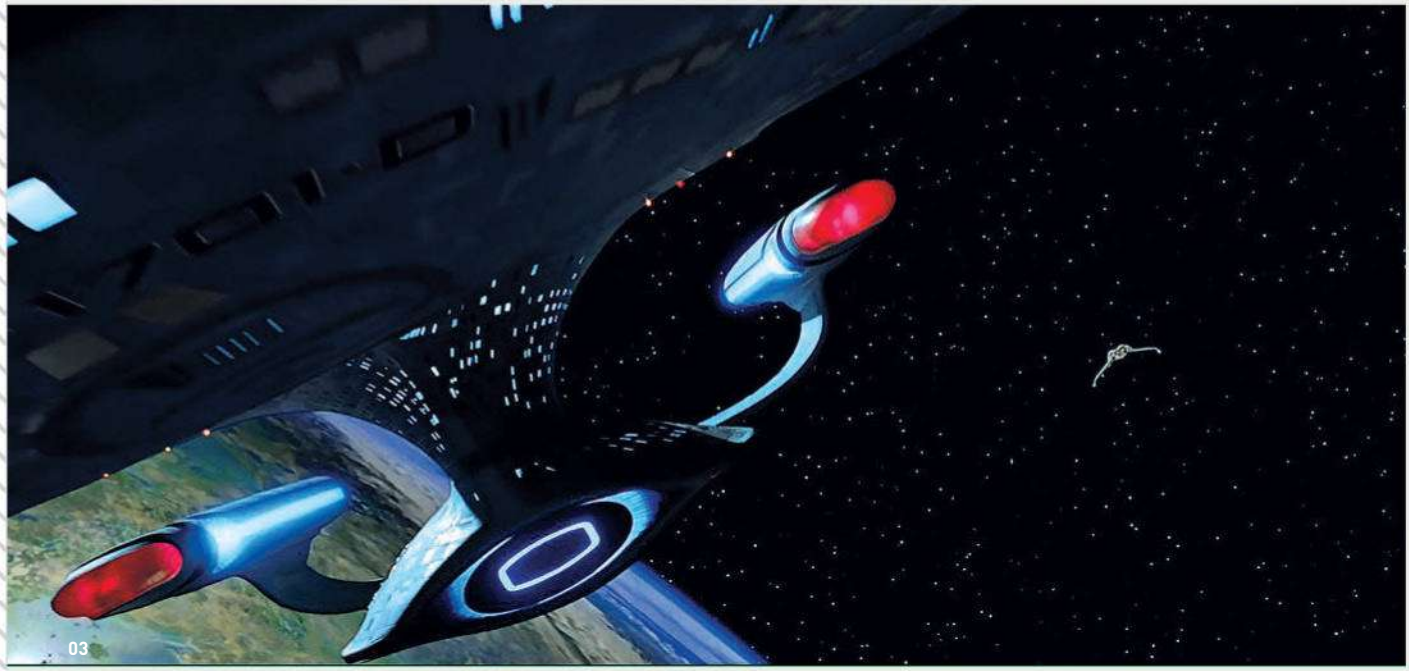

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"WHILE WE WERE ON *STAR TREK V*, THE PROMISE OF DOING THE FIRST ADVENTURE KEPT ME GOING…"

much-anticipated big burst. I think a faulty premise results in a flawed picture.

I remember reading an interview you did where you mentioned that one of the reasons for coming up with the Starfleet Academy premise was that you couldn't see yourself doing another "bridge show." To play devil's advocate, what would be the harm in that if you were focusing on character-driven stories as you insisted you were doing?
I think the answer to that is once you've locked yourself for better or worse into a character driven story, the premise of which is how did they come to be, that you are constitutionally unable to say, "Okay, drop that; let's go back to the way they are still." To me, that was like taking something that was a unique perspective that oddly enough, had never been done. How did it begin? With *The Lone Ranger*, we know that first episode. *Superman* we know; every child who's ever seen these pieces knows how Superman came here, but nobody knows how these people came together, and what were they like when they were young, and really innocent.

The risk of that is that you can't use the old actors, so to answer your question, I just could not let go of that. I was blinded by it. For better or worse, I couldn't give it up. I felt it would have been a great picture, and I still do. After that, I was willing to go back to the bridge with a twist: that it would be the same bridge, but the older guys would have been called back into service in desperation, which would give it urgency; the old guys rescuing the network executives.

Were you prepared for the sheer wave of negativity you got?
Against *Starfleet Academy*? I don't care if you print this; that was orchestrated by a variety of special interest groups. I've seen some of the tapes, and I've dealt with that insofar as one needs to; it's understandable. In some cases, people were being displaced, in other cases, there is as you know, in *Star Trek*, a vast power organization, and I was never really a member or a participant, because I was really a kind of hired hand, but from computer networks to internal fanzines, I can only tell you that *I* had no secrets. I could not keep a secret, because – I'll say it – Roddenberry was on my mailing list. [I beleive] his office leaked the death of Spock, the destruction of the *U.S.S. Enterprise*, so suddenly tons of mail came in, all orchestrated. We survived it all, and maybe I owe everybody a debt for that, because it created controversy. Would I have been clever enough to do that? No way, but I think I was the ultimate beneficiary, at least with two, three and four, but by five maybe I was a little punchy.

Actually, while we were on *Star Trek V*, the promise of doing *The First Adventure* kept me going, and when we finished that, I had become so sucked into the experience of trying to make a silk purse, I became its largest booster; you know how that goes. It's *Bridge on the River Kwai*; it's Alec Guinness saying, 'Who's trying to blow up my bridge?' and forgetting that he's been working with the enemy.

Would that wave of controversy have helped *Starfleet Academy* succeed?
That is correct. The ultimate failure to make the "first adventure" was not because of the orchestrated resistance, because you just said it: that helped us. The difference was that management at Paramount had changed, and the management at Paramount, confronted with orchestrated letters coming over the

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transom saying, "Don't kill Spock, don't blow up the *U.S.S. Enterprise*!" after all that stuff, they said, "Woah, this is big time! Let's go with it!" But the new management at Paramount, confronted with it on *The First Adventure* said, "We'll offend the fans!" They were different people, but frankly, they're all gone now.

So is *Starfleet Academy* or *The First Adventure* now dead and buried?
I think that boat has sailed. My last lunch with the then-head of the studio, who really wasn't the head, because there's a guy in New York who still is, he had read the *First Adventure*, and he had heard me say, "I know how to get Bill and Leonard into it," which was a framed flashback, so I had that, and it actually made the story better. It was framed by Kirk's return to the Academy; he tells the story which in bulk is flashback, and at the end, in a very poignant and sad moment after he's parted from young Spock, we return to him at a significant grave, and Spock appears and they have an enormous scene together about memories, feelings and the past. And then Kirk reconciles and says, "Beam us up!" and off they go in the *Enterprise*, so it had everything, and set the stage for whatever seven might have been.

The final word of the head of Paramount, having read it, was, "This is a great script, and I'm going to give you a pay or play commitment to make this script next… after you get back to the typewriter and give us a conventional *Enterprise* bridge adventure in time for the 25th anniversary!" I said, "I can't do it in that short a lead time." The special effects alone [on the previous film] cost us eight to ten months of planning, so we were already out of time. I think I was right about that; the sixth film that was made was, I think at the least, about 14 or 15 months from the day I said that, but that was largely because Nick Meyer decided to do it, and he wrote a script in record time; much faster than I ever could.

"I think that film was a fairly mixed bag. It was good and bad, but I said at the time, "If I do that film, I'm going to make a picture that's not even as good as *Star Trek V*, and with *Star Trek: The Next Generation* on the rise, it will end the franchise of the old folks on the big screen, so you will pay me, but you won't let me make the movie.'

To this day, I know that instinct was correct, so to answer your question, is it still viable to do the first adventure? No, I think the appetite has gone so far now towards *The Next Generation* that it becomes a curiosity rather than a must-see picture, and then soon, in another two or three years, you won't be able to make it anyway, because they will have faded from memory; they won't be hot.

My understanding was that if there was to be a picture, it was going to be Rick Berman doing a *Next Generation* picture. You must remember one thing: this is not just true of Paramount or of *Star Trek*, though it is pre-eminent in *Star Trek*; it's about the "tent pole" mentality, which is what the Paramount leadership called it. There was a big article about the tent poles of Paramount. Eddie Murphy was a tent pole; *Star Trek* was a tent pole; Simpson and Bruckheimer were a tent pole – which are the things that hold up all the failures. They are the reliable franchise-oriented things that are always good to turn a profit with at home and abroad, and if you bend a tent pole, if you take Shatner and Nimoy away from the tent pole, you jeopardize, in their minds, the tent.

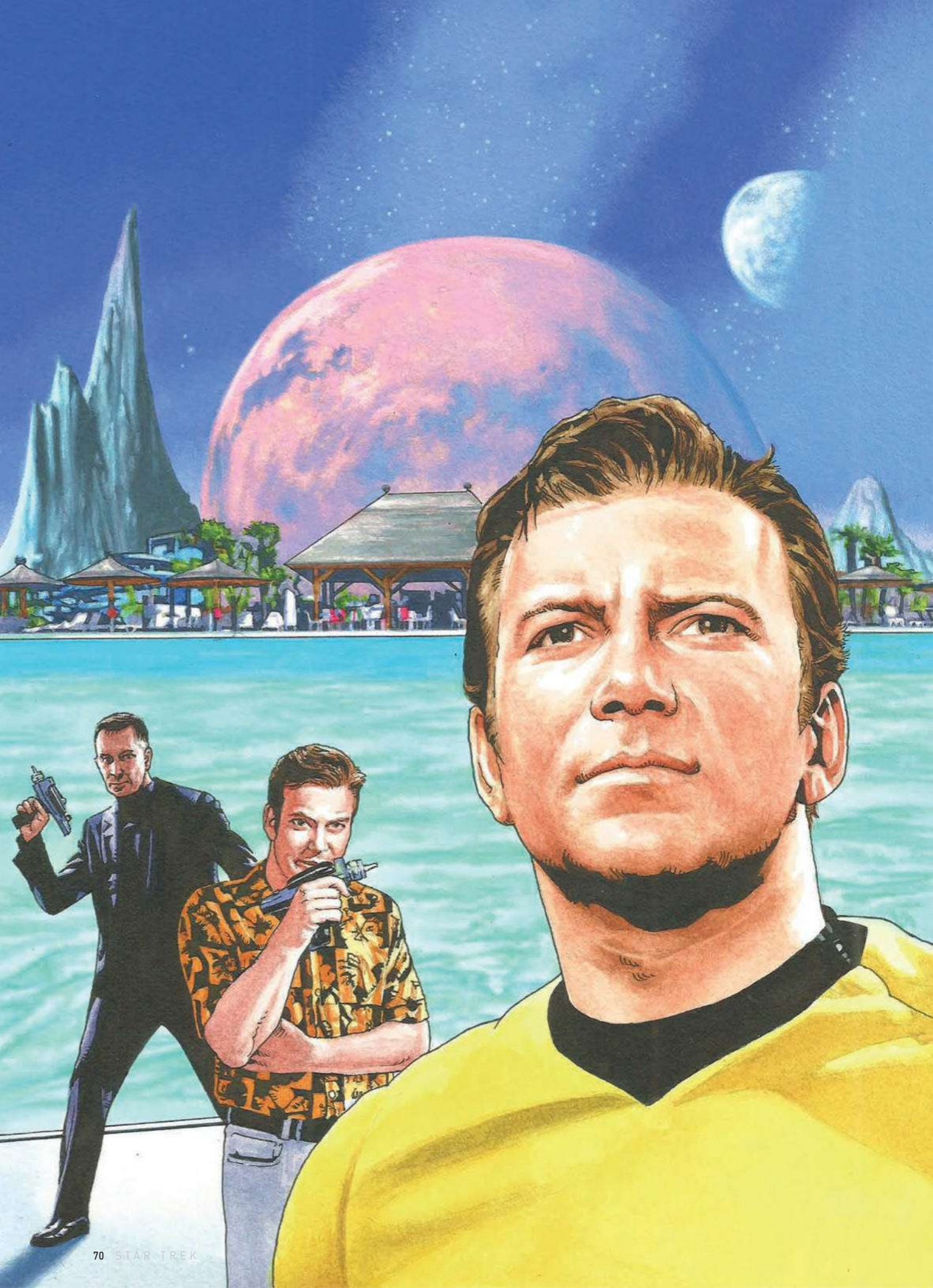
I disagreed with that, so they went their way, and now the tent pole was going to be *The Next Generation* to continue still being *Star Trek*; that's what was out there now. I think they will probably say, "Who's going to pay that kind of money to see something that's no longer really the #1 in the *Star Trek* universe?'

Another subtle thing happened, and I'm sure you witnessed it, which is that the fans, who at first were very careful about *The Next Generation* began to say, "You know, this is kind of interesting…" It took a year or two for them to say, "Okay, there's a new family in town, they're not bad!" and by the third year, the new family was *the* family. I think there is now a new generation of secondary *Star Trek* fans who don't even care about the first series. Anyway, that's my thought about it.

Did you ever think about maybe pursuing the idea maybe in book form?
Yeah, that waggled around, but I think it's time to take a deep breath and do something else. We're talking about change and growth and everybody needs to move on and take more risks. But it was a great ride. It was a great ride!

03 *Star Trek Generations*

04 *Star Trek V: The Final Frontier*



The Trouble with Jones

STORY: GREG COX
ILLUSTRATION: ANDY WALKER

"Captain Kirk! Friend Kirk!"

Kirk groaned. He'd been enjoying shore leave at a tropical beach resort on Siduri, an independent world only loosely affiliated with the Federation, until he recognized an all-too-familiar voice.

Cyrano Jones, interstellar trader and general nuisance, beamed at Kirk from a beachside shack roofed with crimson palm fronds. The portly merchant seemed genuinely pleased to see Kirk, which was rather puzzling considering their history.

"Jones." The captain approached the shack warily. Hand-lettered driftwood signs advertised fruity drinks, clams, and trinkets – at suspiciously reasonable prices. Kirk was pleasantly surprised to see no tribbles in evidence. "What are you doing here?"

"Enjoying the good life, captain!" Jones stepped out from behind the counter in front of the shack. Given the balmy climate, he had swapped his usual olive coat for a gaudy floral-patterned shirt, knee-length shorts, and sandals. He gestured grandly at sand, sea, sun, and sky. "Who could ask for anything more?"

A pint-sized Andorian girl, no more than seven years old, interrupted the reunion, tugging on his arm.

"Excuse me, Mister Cyrano?" She held up a small wooden carving of an Aquan mer-princess, crowned with polished seashell fragments. "How much is she?"

"A mere two credits, little darling," Jones said. "And a bargain at that."

Her antennae drooped. "Oh. I only have half a credit. I spent the rest of my allowance on kelp frosties."

The girl's forlorn expression had Kirk reaching for his own local currency, but Jones spoke up first. "Hold on. Did I neglect to mention my shiny-smile discount, available only to the best little girls? A big grin knocks the price down to… exactly one-quarter credit!"

Bemused, Kirk looked on as the delighted child wandered off, clutching her prize.

"That was… unexpectedly… generous of you, Jones." The Cyrano Jones he knew was always out to make a fast credit, even if it meant playing fast and loose with the law and public safety. Granted, Jones had once provided Uhura with a complimentary tribble, but only with an eye to drumming up sales. Kirk couldn't see any long-term advantage to essentially giving the carved mermaid away. "Business doing that well?"

He found it hard to believe that the unprepossessing snack shack could be all that lucrative. Jones wasn't going to get rich off it.

Jones shrugged. "I make a modest living. Clam-digging, beachcombing, and the like. But what more do I truly need? Credits aren't everything after all."

Kirk was still trying to process that when a middle-aged couple in beach attire strolled by. They waved cheerily at Jones.

"Hi, Cyrano!" the man called out. "Thanks again for

helping out at the reefs the other day! We really appreciate it!"

"Always a pleasure to assist my friends and neighbors!" he replied.

"You coming to the glow-tide feast tomorrow night?" the woman asked.

"Wouldn't miss it for a dozen worlds! Can't wait to partake of your famous anemone punch!"

Kirk felt as though he'd accidentally beamed into yet another mirror universe. Cyrano Jones, an asset to his community, getting by as a genial beach bum, not conniving to make a killing?

He didn't buy it. "What are you up to, Jones?"

"What can I say, captain? I'm a changed man, who regrets whatever difficulties I may have caused you in the past."

As a rule, Jones' exaggerated bonhomie had always been transparently self-serving, but this time Kirk heard nothing but sincerity in his voice.

"Are you . . . feeling well, Jones?"

"Never better! And healthy as a Horta!"

Kirk debated how to proceed. As far as he knew, Jones still had outstanding warrants for his arrest, dating back to his unauthorized exit from Deep Space Station K7, but Siduri was not under the Federation's jurisdiction and extraditing Jones might be more trouble than it was worth. Plus, Kirk was on vacation, out of uniform, and unarmed. He had his communicator in case the *U.S.S. Enterprise* needed to contact him in an emergency or vice versa, but was a "reformed" Cyrano Jones an emergency?

"Jones, you double-crossing slime devil! Did you really think you could get away from me?"

A furious stranger stormed toward Jones, clearly with a score to settle.

"Friend Hastings!" Jones said somewhat sheepishly. "What brings you to Siduri?"

"Don't give me that 'friend' hogwash! Friends don't ditch their business partners on a backwater planet in the middle of nowhere – and make off with the product!"

Now that sounds like Jones, Kirk thought.

Hastings was a nondescript fellow whose rumpled brown suit looked out of place on the beach. Kirk thought he looked vaguely familiar, but couldn't immediately place the name or face. He lingered to see how this awkward encounter played out.

"Not my finest moment," Jones conceded, "but can't we let bygones be bygones? Allow me to offer you a cooling libation, on the house."

"I don't want a drink. I want what you stole from me." Hastings drew a phaser beneath his suit. "Where is it?"

"Hold on!" Kirk intervened. "Let's not lose our heads here. Put the phaser away before matters get too out of hand."

"Mind your own business, mister!" Hastings glared at Kirk, after ignoring him before. His eyes widened in recognition. Hatred contorted his face.

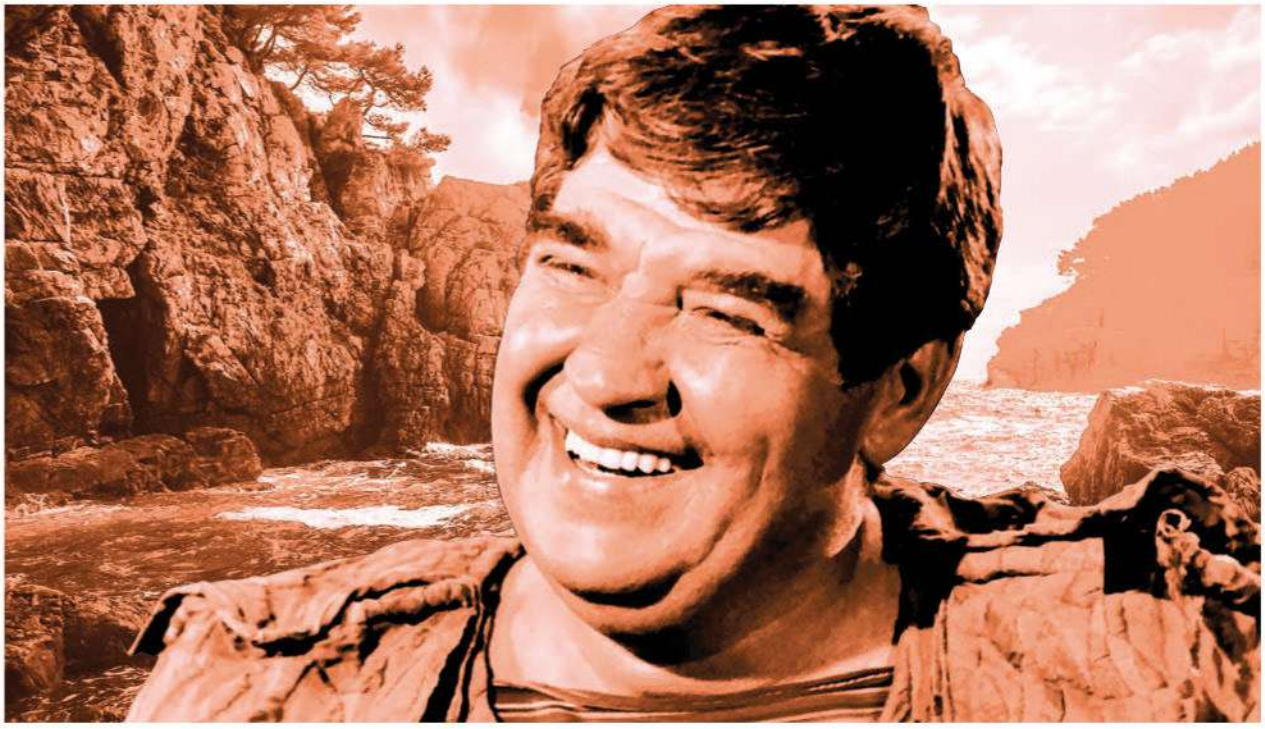
"Kirk! You ruined my life, you arrogant bastard!"

A phaser beam knocked the captain out cold.

* * *

"I'm telling you for the last time, Jones! Give me back what's mine!"

Kirk awoke to find both he and Jones taped to surprisingly sturdy posts in the back of Jones's shack. His communicator rested atop a kitchen



"WHAT CAN I SAY, CAPTAIN? I'M A CHANGED MAN, WHO REGRETS WHATEVER DIFFICULTIES I MAY HAVE CAUSED YOU IN THE PAST."

counter, out of reach.

"I would be delighted to oblige, but, regretfully, that is not so easily accomplished…"

"No excuses, Jones! I want those spores!"

Spores?

Kirk belatedly remembered where he knew Hastings from. The man was one of the colonists relocated from Omicron Ceti III a few years ago, after being liberated from the tranquilizing influence of the mind-altering spores found on that world.

Could those same spores be responsible for Jones' easy-going new attitude?

"The Omicron Ceti spores?" Kirk interrupted. "My understanding was that those couldn't grow or thrive outside their native environment, which had been inundated by Berthold rays?"

"I was working on that!" Hastings insisted. "Given sufficient time and resources, I can find a way to grow them elsewhere, beyond the meddling reach of the Federation. Or that was the plan before Jones betrayed me."

Jones offered a nervous smile. "I wouldn't quite put it that way."

"How else would you describe it?" Hastings appeared eager to vent. "Do you know how hard it was to smuggle a pod plant off the planet during the evacuation, right under the nose of Kirk's Starfleet goons? Then I had the bad luck to run into you. *You* convinced me that the spores had commercial potential, with their gift of tranquility and perfect health, right before absconding with the pod and leaving me in the lurch!" He waved the phaser in Jones' face. "So where are my spores?"

"Well, if you must know, the spacecraft I 'borrowed' to seek out new investors ran into a spot of interstellar turbulence and the pod's container spilled open during the flight…"

"And you got exposed to your own product," Kirk deduced.

"And the pod?" Hastings asked anxiously. "What happened to it?"

"The poor thing expired, I'm afraid. I did my best to nurture it, but, as you recall, it was already ailing when I… took it off your hands as it were. So you see there's nothing left to quarrel over. Easy come, easy go."

"Probably just as well." Kirk attempted to reason with Hastings. "Omicron Ceti III was evacuated with good reason. Those spores had sapped you of all drive and ambition, the very traits that led you to seek a new life on a new world in the first place."

Hasting wheeled about to confront Kirk. "Who were you to judge, Kirk? I was happy there, happier than I'd ever been. You robbed me of paradise!"

Hastings turned the phaser on Kirk. He switched the setting from Stun to Kill.

"Funny thing, Kirk, I wouldn't want revenge if I was still on spores. Too bad for –"

There was a knock at the door.

"Hello, Cyrano?" The voice belonged to one of the friendly neighbors who had strolled by earlier. "Sorry to drop in unannounced, but we brought you a fresh pot of my anemone broth, since you were so looking forward to it."

Hastings gave his captives a warning look, holding a finger to his lips.

"Cyrano? Are you all right? Why aren't you coming to the door?"

Hastings swore under his breath. "Don't breathe a word, either of you, while I get rid of these pests. Unless you want them to share your fate."

He headed out front, leaving Kirk and Jones alone in the back.

"This is our chance." Kirk tested his bonds, which proved far too secure. "We need to think fast, before he gets back."

"But what can we do?" Jones threw up his hands, figuratively. "It seems our time has come, captain. Whatever will be, will be."

"Blast it! I don't need a kinder, gentler Cyrano Jones right now. I need the crafty survivor who always lands on his feet."

And Kirk knew there was only way to get that Cyrano back.

"I should have realized you'd be useless in a pinch, Jones. You're a disgrace: an oily, small-time grifter who's been nothing but trouble since the day we met!"

"Friend Kirk!"

Jones' pained expression made Kirk feel like he was kicking a puppy, but he persisted – for both their sakes.

"You call yourself a changed man? Don't make me laugh. You're still the same pathetic embarrassment you've always been, just weaker and more helpless!"

"Really, Captain, there's no call for that kind of language."

"I'm just getting started. You have less spine than a tribble and fewer scruples than a Klingon. You're a worthless, no-account, double-dealing –"

"Now see here, Kirk!" Jones flushed with anger. "I won't stand for –" He paused and blinked in confusion, as good, old-fashioned fury burned away his bliss, just as it had with Spock years ago. The color drained from Jones' face. "What in perdition have I been doing?"

"Welcome back, Jones," Kirk said.

And none too soon. Kirk overheard snatches of conversation as Hastings sent Jones' unsuspecting visitors on their way. "Cyrano's all tied up at present, but I'll make sure he gets that broth. Me? Oh, I'm an old friend of his."

A few pleasantries later, he was back with his phaser. "Now then, where were we?"

"You were about to throw away the opportunity of a lifetime, my short-sighted friend," Jones said. "Kirk is too valuable to be disintegrated out of mere spite. The Romulans, the Klingons, the Orions… there's no shortage of parties who will pay a fortune for the classified Starfleet secrets in Kirk's head, assuming, that is, you have the connections and expertise

to properly auction him off to the highest bidder." He puffed out his chest. "Which, as it happens, I have in abundance."

"Seriously? You're asking me to trust you again?"

"What's past is past. You need to think about the future, Friend Hastings, and the positively galactic profits in the offing."

Hastings appeared intrigued despite himself. "Even if I was willing to consider this, who is going to finance this endeavor? I spent my last credit tracking you to Siduri."

"There's a strongbox hidden at the back of the pantry, holding valuables in anticipation of a hasty departure. Spican flame gems, Elasian aphrodisiacs, and such. See for yourself if you don't believe me."

"You bet I will."

Jones directed him to the strongbox. "The pass code is 'glommer,' by the way."

Greed got the better of Hastings. Placing the box on a table, he keyed in the combination, only to get a face full of swirling orange vapor. Gasping, he staggered backwards.

A boobytrap, Kirk surmised. He held his breath as the gas swiftly dispersed.

Hasting's face went slack, his eyes glassy.

"A mild hypnotic," Jones explained, "rendering him briefly susceptible to suggestion."

"Suggestion," Hastings echoed robotically.

Jones demonstrated the gas's effect by having Hastings free him from the post, then hand over his phaser, which Jones promptly employed to stun him. "Pleasant dreams."

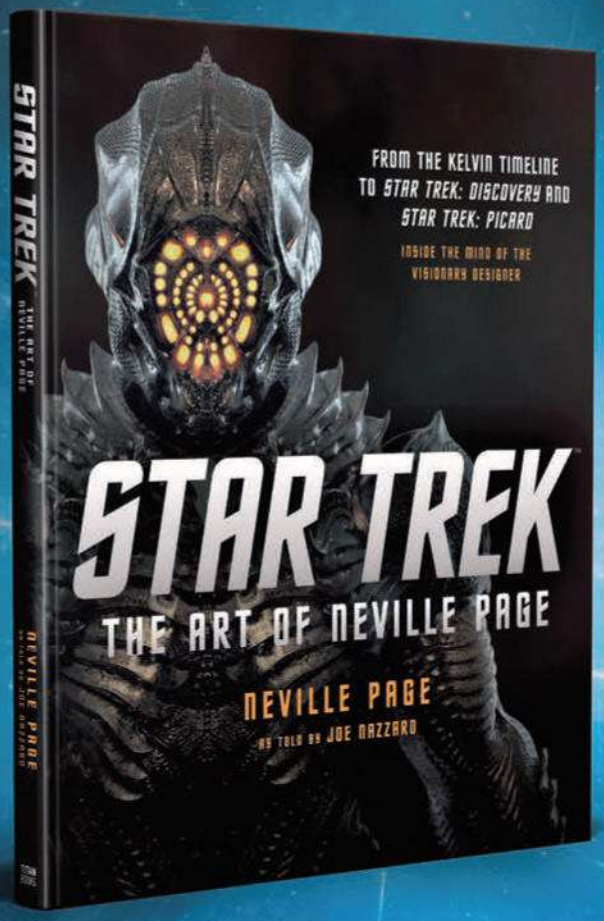
Kirk remained bound, however, and at Jones's mercy. To his surprise, however, Jones loosened Kirk's bonds somewhat. "There now. You should be able to extricate yourself . . . eventually. In the meantime, I'll help myself to your communicator, to allow me a decent head start before you can contact the *Enterprise.*"

"I don't understand," Kirk said. "You don't want to get back at me for our past run-ins, not to mention everything I just called you? What happened to auctioning me off to the highest bidder?"

"Moi?" Jones clutched his heart, as though shocked by the very notion. "Besides, I owe you one, Kirk, for breaking those spores' abominable spell over me. You saw what they turned me into: a guileless layabout, more interested in sunsets than credits."

A shudder ran through him. "It was *ghastly*!"

"DON'T GIVE ME THAT 'FRIEND' HOGWASH! FRIENDS DON'T DITCH THEIR BUSINESS PARTNERS ON A BACKWATER PLANET IN THE MIDDLE OF NOWHERE – AND MAKE OFF WITH THE PRODUCT!"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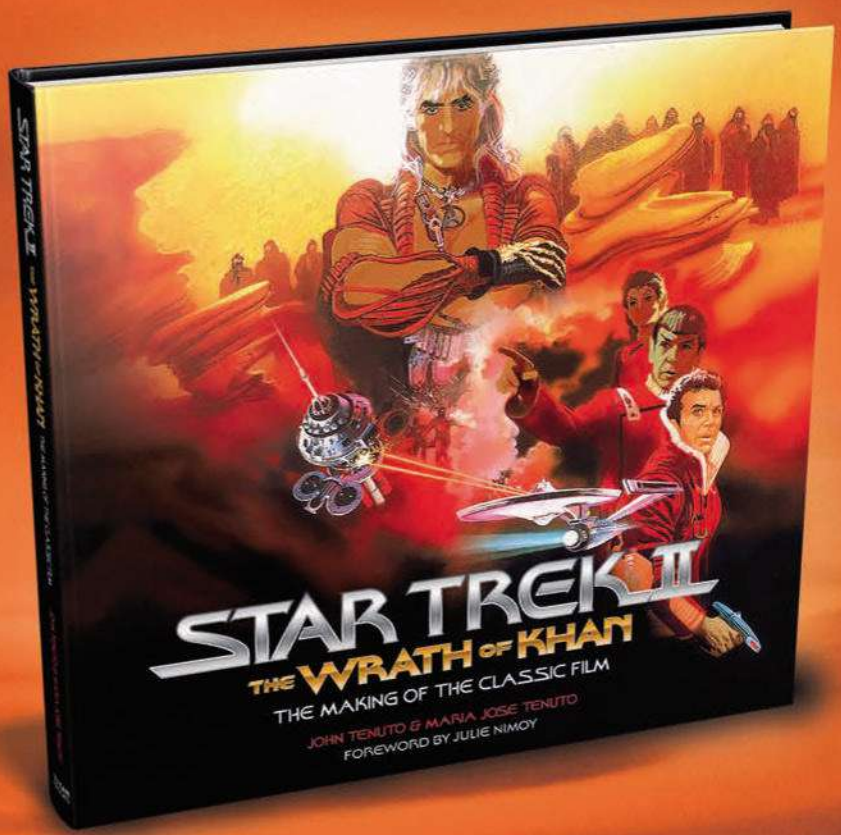

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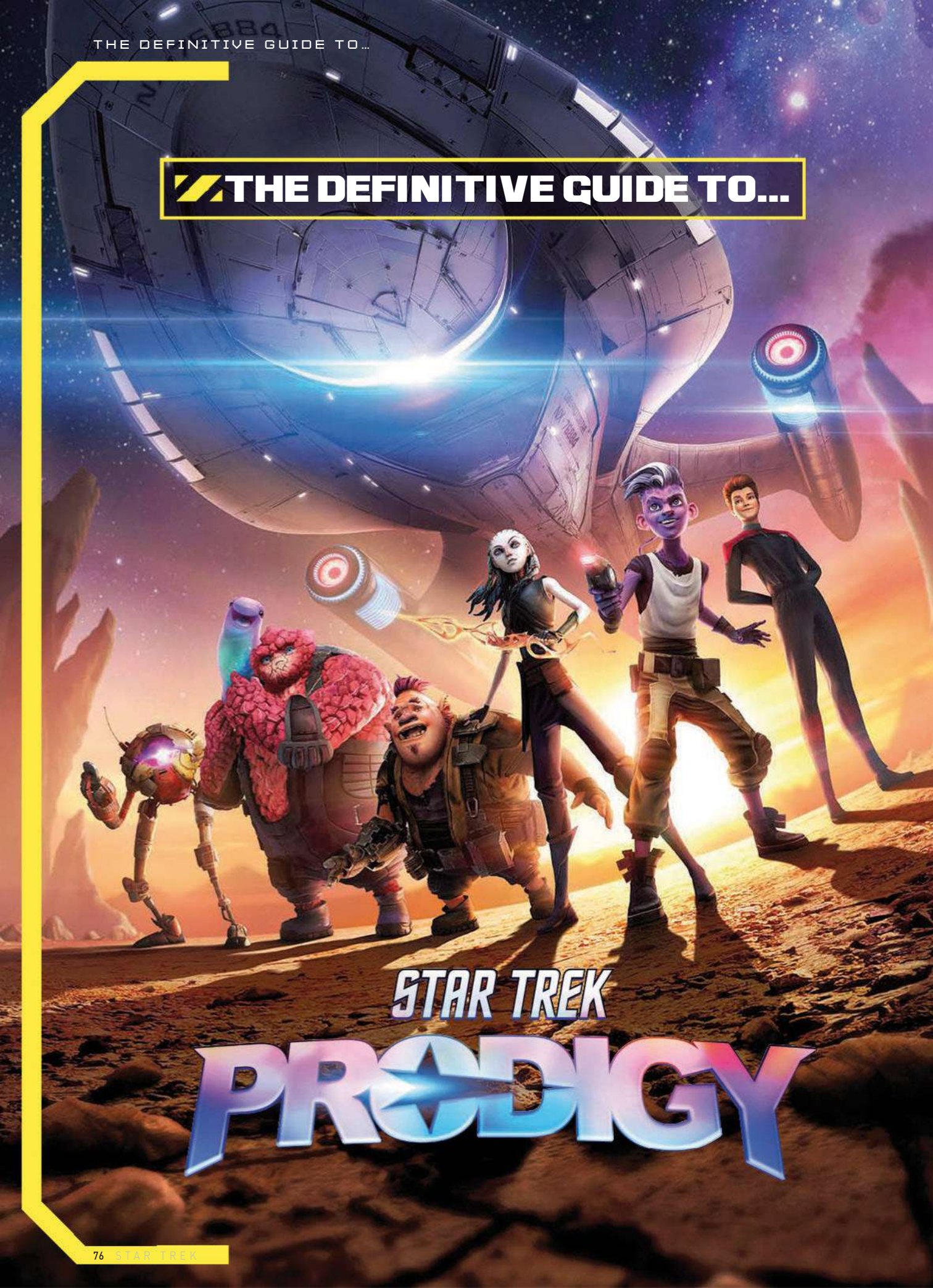
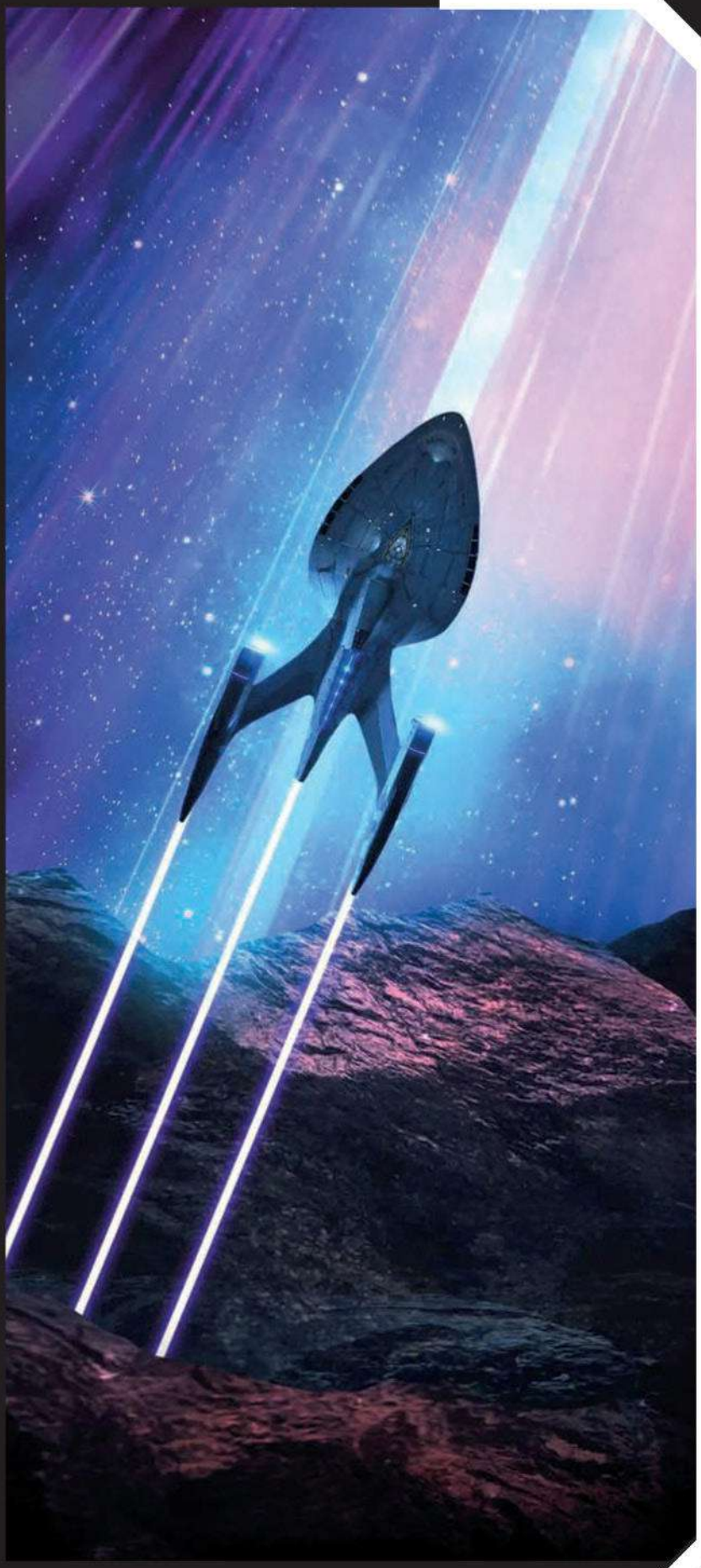
THE DEFINITIVE GUIDE TO...



What's the central essence of Starfleet, the United Federation of Planets and *Star Trek* itself? This important question is at the heart of the first official "children's" *Trek* show (*Star Trek: The Animated Series* was essentially a hand-drawn continuation of The Original Series, not specifically for kids). While 21st Century "grown-up" *Star Trek* often grapples with darkness, canon, alternate timelines and whether to serialize or not to serialize, season one of the franchise's first, fully 3D-animated series, confidently showcased the essential nature of *Star Trek* for a younger audience.

Star Trek: Prodigy is about idealism, betterment, and hope, in it all its multi-colored, multi-cultural, multi-warp glory. Plus, Captain Janeway's back – twice! Booyah! Yes, a hologram at first, but what a hologram, then – SPOILER – finally in the Vice-Admiral (CGI) flesh and there's no mistaking Kate Mulgrew's dulcet, authoritative tones.

As this issue of *Star Trek Explorer* went into production, we were still waiting for news on when, and where, season two of the show will air. With interest high, we felt this was a good time for a deep dive into the bold first season of televisual voyages of the first *U.S.S. Protostar*, from its far-flung, proto-family beginnings to its franchise-changing, Federation-rocking final moments. And remember, if you only learn one thing from *Prodigy*, nothing's better than a temporal anomaly shifting everyone onto individual timelines to bring a crew together... we think... As Picard said in season three of his own eponymous show, Starfleet is sometimes all the family we need.



WORDS: RICH MATTHEWS

THE SHOW

- **Created by** Kevin & Dan Hageman
- **Produced by** CBC Eye Animation
- **Networks:** Nickolodeon; Paramount+
- **Premiere Date:** October 28, 2021
- **Season 1 Episodes:** 20
- **Finale Date:** December 29, 2022
- **Opening Theme by** Michael Giacchino
- Six young, escaped mining colony prisoners discover the seemingly derelict *U.S.S. Protostar* hidden inside their asteroid mine. They "steal" the ship to secure their freedom – with a little help from the ship's training hologram... With their imprisoner, the mysterious Diviner, on their tail, the ragtag wannabe crew set a course for Starfleet, adopting the alien ideals of the Federation to find hope and purpose.

THE CREW

Dal R-El
[BRETT GRAY]

- **Human hybrid augment**
- **Place of birth:** unknown
- **Parent: Nandi** (surrogate)

Who could have predicted that this snarky mohawked scamp would become the ultimate metaphor for the strengths of the Federation? Especially an augment raised then sold to the Diviner by a Ferengi in the Delta Quadrant! Dal's personal journey from cocky, self-appointed captain of his kid crew to genuine commander with all the sense of responsibility and duty commensurate with the center seat is pure Gene Roddenberry, infused with the optimism and potential that Starfleet and the Federation are designed to represent. Even after finding out that he was a lab experiment, that Nandi the Ferengi had sold into slavery, that his augment status precluded him from joining Starfleet and being tempted into maxing out the genetic traits of the 20-plus species in his DNA, he came out of it a better leader. Plus, he takes the *Kobyashi Maru* dozens of times! And anyone who gets to swap bodies with Vice-Admiral Janeway is going to learn *a lot*. We defy any *Star Trek* fan – young or old – not to shed a tear when he finally gets to pull on that uniform. Or when he says goodbye to Gwyn, who he clearly loves... we can't wait to see their reunion. His key moment is realizing that any contact between the *U.S.S. Protostar* and Starfleet will destroy the Federation, so decides to get as far away from their shared dream as possible. The needs of the many...

Gwyndala or "Gwyn"
(ELLA PURNELL)

- **Vau N'Akat** (clone)
- **Born:** Tars Lamora, 2366
- **Parent (genetic template):** The Diviner

Raised on the asteroid slave colony by the Diviner as the "Progeny of Solum", Gwyn always had doubts about her father's motives, even while she was dutiful, learning thousands of languages to become interpreter in his slave negotiations and interrogations. Her natural empathy for the so-called "Unwanted" on the colony is what bonded her with Dal and once kidnapped on the *U.S.S. Protostar*, made her see through her father's lies and want to do the right thing. Her mind was made up on what the team dubbed "Murder Planet" when her father clearly chose the *U.S.S. Protostar* over saving her – from then on Gwyn was an invaluable crewmember, not least because of her connection to Dal, amazing combat skills and – crucially when Starfleet's universal translator stopped working – ability to translate virtually any alien tongue. Once she had fully learned of her people's "history" (in reality their future), Gwyn didn't join Starfleet with her friends, instead opting to head to her homeworld to heal the rifts they had previously blamed on Starfleet.

Jankom Pog
(JASON MANTZOUKAS)

- **Cybernetically-augmented Tellarite** (right hand replaced with a "multi-mitt" implant)
- **Born:** Tellar Prime, 2161 (orphaned)
- **200 years in cyrostasis**

Jankom's travails contained a first for *Star Trek*: fixing a toilet. Clumsy and brusque (and a bit annoying), Jankom (who refers to himself in the third person) seems an unlikely fit for Starfleet – even though his species were founding members of the Federation, a fact he was delighted by. However, the *U.S.S. Protostar's de facto* engineer (who else had a hammer-grappling hook-saw for a hand?) rose to the many occasions afforded him, forming a great team with Zero and Rok.

His turning point came at the New Enda-Prize colony where he figured out what, how and why a crashed 23rd-century shuttle was damaging the planet – then fixed it. Despite suffering significant knock backs (not least meeting other Tellarites, who call him a runt; and his inability to de-activate the Diviner's doomsday weapon, the Living Construct), his loyalty and belief in his friends shone through. That, and his ability to smack technology into functioning!

Zero
(ANGUS IMRIE)

- **Medusan** (energy-based non-corporeal lifeform)

A glowing ball of energy housed in a makeshift robotic body, telepathic Zero wants to make amends for all the people they were forced to "brainwash" by the Diviner while his slave, who forced prisoners to look upon Zero's true form which drives corporeal entities insane. They escaped and made it their mission to free the slaves. A caring and curious creature, Zero became the Protostars medical officer and pilot, exploiting their species' natural gift for astro-navigation. During their adventures, Zero reversed Dal's foolhardy genetic boosting and cured him of toxic runoff poisoning from New Enda-Prise, connected with the Borg hive mind and single-handed defeated the Diviner. This last triumph came at a price as it required Zero to reveal their true form to him, and Gwyn caught a partial reflection so suffered memory loss as a result. True to form, Zero wouldn't rest until her memories were restored.

Murf
(DEE BRADLEY BAKER)

- Mellaboid Slime Worm

Murf was found and adopted by Rok before being accepted by the crew as its mascot, even though it had a habit of eating equipment – including photon grenades! The latter snack revealed that Murf was nearly indestructible, which came in handy when it ingested the protocore to hide it from the Diviner, then more regularly when it exited a pupal stage with arms, legs and stretchy body. While Zero's lighthouse holoprogram was surprising enough, nothing can beat the revelation of Murf turning jazz singer in the Key Club holoprogram set on 1920s Earth. It can't speak, but this slime worm is a whizz at singing and dancing!

Rok-Tahk
(RYLEE ALAZRAQUI)

- Brikar

The beating heart of the *U.S.S. Protostar*, Rok's tender, caring nature belies her hulking, stony biology. Misunderstood and exploited her whole life, from the moment her true voice was revealed by the universal translator on the *U.S.S. Protostar*, her world opened up. Not only did she acquire real friends and crewmates, but a calling… *science*!

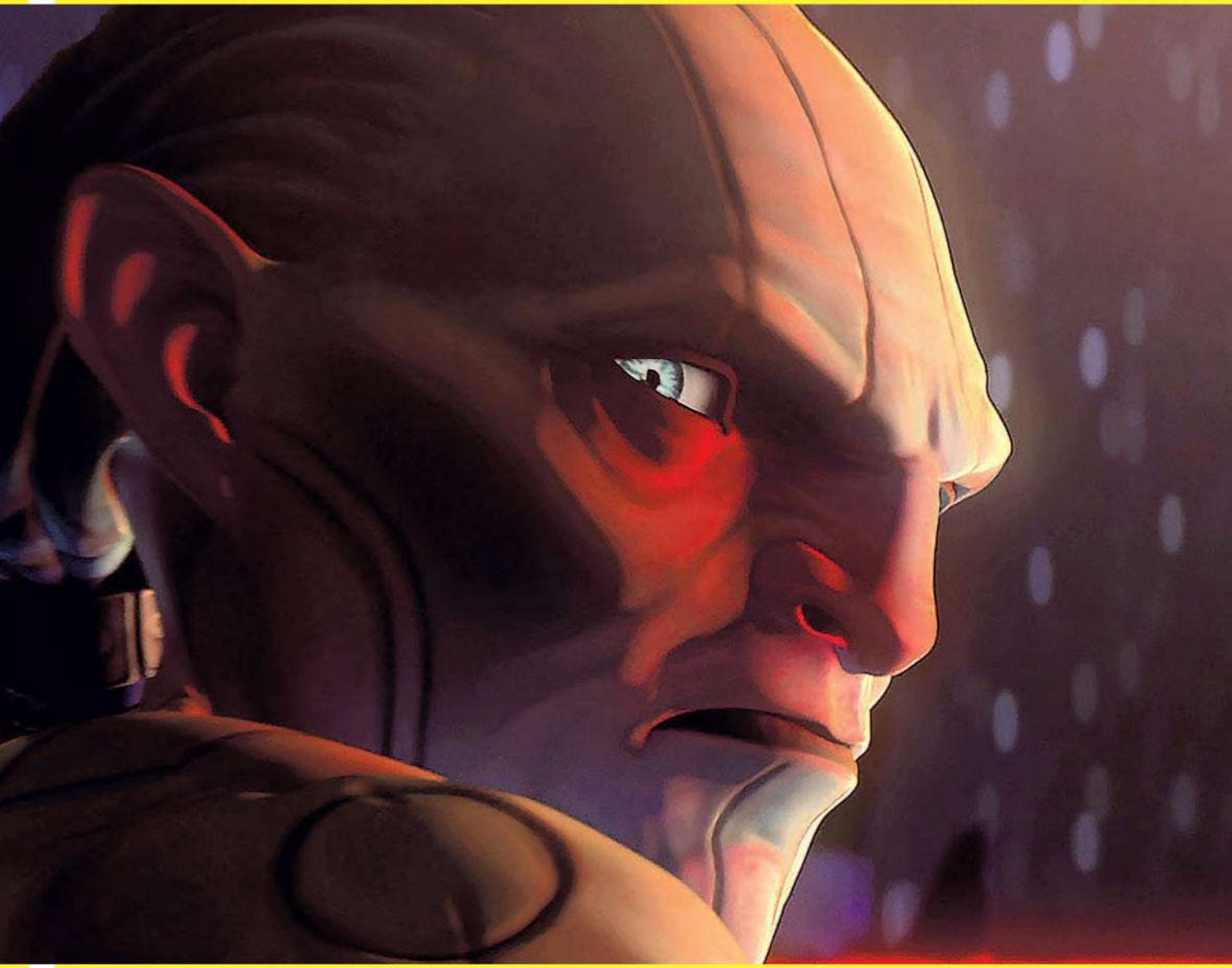
This former slave show "Monster" has a brain big enough to match her heart. When the team are separated into different time streams by a temporal anomaly, time moves incredibly slowly for Rok, and while this made her incredibly lonely it allowed her time to study quantum mechanics and computer engineering - she was the one who finally hand-crafted a new warp matrix. Once at Starfleet her innate love of new alien animals and close relationship to Murf saw her set out to become a xenobiologist.

Captain Janeway
(KATE MULGREW)

- Emergency Training Hologram (ETH)
- Mulgrew has now appeared in *Star Trek* 187 times, including *Star Trek: Voyager* (only missing the 23rd episode of Season 4, "Living Witness"), *Star Trek: Nemesis* and *Star Trek: Prodigy*

Who knew this was going to be the *Star Trek: Voyager* follow-up we didn't know we needed? Originally created to keep Captain Chakotay company on his mission to the Delta Quadrant, the more this Janeway interacted with Dal, Gwyn and the young Protostar crew, the more she became a new, distinct character from her human counterpart while preserving her keen intellect, deep compassion and profound heroism. Her program was improved and upgraded numerous times by the crew – which only posed a problem when the Living Construct used her against her knowledge to trap the crew. Typically, she took selfless steps to rectify this. And her last gesture was to sacrifice her program to save Starfleet, the Federation and her young "cadets".

THE VILLAINS



The Diviner
(JOHN NOBLE)

- **Vau N'Akat**
- **Birthplace:** Solum, 25th Century
- **Died 2384**

The Diviner was sent from the future through a collapsing wormhole to the late 24th Century in pursuit of the *U.S.S. Protostar*. His people blame Starfleet for civil war following first contact – the Federation's unwillingness to intercede was seen as a betrayal.

Joining "The Order", he was one of 100 sent across time to find the ship and erase first contact altogether. Stranded in the Delta Quadrant in 2366, he eventually narrowed his search to the Tars Lamora planetoid and established the slave mining colony to find it. As he aged and weakened, convinced he was the sole survivor of his race, he cloned a progeny – Gwyndala – to carry on his mission. However, once Gwyn was on board the stolen *U.S.S. Protostar*, his quest to find it gradually evolves into a quest to get her back. Stripped of his memory by Zero's reveal, his first thoughts are of Gwyn and his love for her becomes evident. Although briefly distracted by Ascencia and the mission, in his final moments onboard the *U.S.S. Protostar* he finds redemption by sacrificing himself to save his daughter.

Drednok
(JIMMI SIMPSON)

- **Sentient 25th-century artificial lifeforms** created by the Vau N'Akat on Solum

Sent with the Diviner as one of 100 drednocks assigned to the Order in pursuit of the *U.S.S. Protostar*. Possesses a humanoid base form that can morph to produce retractable tentacles and to become a single-person spacecraft – the latter function facilitating Asencia's escape.

Asencia
(JAMEELA JAMIL)

- **Vau N'Akat**
- **Also known as** The Vindicator

When her own journey through time brought her to the 2380s, she posed as a Trill Starfleet ensign to infiltrate the *U.S.S. Dauntless*, while searching for the Protostar or an alternative way to destroy Starfleet. Once the *U.S.S. Dauntless* unwittingly brings the Diviner onboard, she reveals her true identity to him – and her drednok –to restore his memory. With only the mission in her life, she is the real threat.

THE SHIP

U.S.S. Protostar NX-76884

The prototype *Protostar*-class vessel is 139 meters long, has six decks – some accessible by staircase as well as turbolifts – and is capable of warp 9.97 from its twin transwarp drives. It's Proto-warp drive uses a gravimetric containment system to harness the energy of a "baby star" converted into a warp field by a retractable third nacelle, allowing the ship to travel at incredible speeds. It is also equipped with standard impulse engines and RCS thrusters. Tactical systems include dorsal and ventral saucer phaser arrays, ventral aft secondary hull array, pulse cannons, fore and aft torpedo bays and a sophisticated auto Tactical Array function. Defensive systems comprise deflector shields and polarized hull plating.

The navigational deflector array is unusually mounted on the underside of the saucer, also housing the ship's tractor beam. The bridge foregoes the traditional viewscreen to instead incorporate a transparent domed roof and holographic viewscreens, holographic stations displays and consoles, and the ability to "skin" the bridge with holographic recreations of other ships, which makes for a valuable training tool. More common LCARS displays are also available. The ship also has a conventional holodeck for crew's use. The *U.S.S. Protostar*'s final unique features are all centered on the ship's shuttlebay, equipped with a devoted vehicle replicator to manufacture bespoke shuttlecraft and auxiliary craft facilities on-demand, and the ship's landing strut, with the bay doubling as disembarkation access for planet landings.

- The *U.S.S. Protostar*'s registry number is apparently based on writer-producer Aaron Waltke's birthday
- Initial concept work was done by franchise veteran John Eaves, but the final version was by Ben Hibon for Nuen Studios, with textures by Nikie Monteleone

GUEST STARS

Vice Admiral Janeway
(KATE MULGREW)

- At first an unwitting adversary but never in doubt that Janeway would work out the truth and fight for the crew of the *U.S.S. Protostar*.
- Worth it purely to see Mulgrew performing as Dal inside the Admiral's body. Genuis.

Admiral Edward Jellico
(RONNY COX)

- Aka the guy who insisted on four shift rotations on the *U.S.S. Enterprise-D* while Picard was tortured by Cardassians. He may be no-nonsense and a little mean but he's a darn good commanding officer – even if he didn't know his fleet orders were going to cripple Starfleet.
- Jellico's double showing on *Prodigy* and *The Next Generation* takes the prickly officer's tally up to four appearances.

Thadiun Okona
(BILLY CAMPBELL)

- No change for Campbell's *The Next Generation* interstellar rapscallion, although he does briefly help the *U.S.S. Protostar* crew – until in a pinch, when the galactic con artist pulls his disappearing act.
- Okona has appeared four times, counting a background turn in *Star Trek: Lower Decks*' "An Embarrassment of Dooplers"

Captain Chakotay
(ROBERT BELTRAN)

- Seen only in logs and flashbacks/forward, nonetheless heartening to see how much Chakotay has thrived post-*Voyager* and his ongoing friendship with his former Captain.
- The season one cliffhanger suggests we'll be seeing more of him in season two...

Commander Tysess
(DAVEED DIGGS)

- Andorian first officer on the *U.S.S. Dauntless* under Vice Admiral Janeway

Dr Noum
(JASON ALEXANDER)

- Tellarite chief medical officer on the *U.S.S. Dauntless*
- *Seinfeld* star Alexander has previously played Kurros in *Star Trek: Voyager*'s fifth season "Think Tank"

Lieutenant Barniss Frex
(ERIC BAUZA)

- Sole crew-member of the CR-721 subspace relay station, the *U.S.S. Protostar* crew's first interaction with Starfleet.
- Bauza has done voicework in two episodes of *Lower Decks*, as a Tellarite bartender in "We'll Always Have Tom Paris" and conn ensign in "Moist Vessel"

THE FACTS

- Ninth spin-off series
- Third animated series
- First fully 3D CGI animated series
- Nominated for Outstanding Animated Series in the first ever Children's & Family Emmy Awards
- The Delta Quadrant setting in the year 2383 was announced on First Contact Day, April 2021, along with a publicity shot of the CGI Janeway
- Numerous *Star Trek* icons appear as "archive" holograms, including Leonard Nimoy as Spock, Nichelle Nichols as Uhura, James Doohan as Scotty, Gates McFadden as Dr Crusher and Rene Auberjonois as Odo
- As is common in animation, key cast members voice multiple roles, with Dee Bradley Baker providing 12 voices, Eric Bauza adding seven voices on top of Frex and Gwyn voice artist Ella Purnell doing two extra.

LIVE LOG & PROPER!

EPISODE SPOTLIGHT: "All the World's A Stage" Season 1, Episode 13

In a stroke of meta-*Trek* genius, *Prodigy* takes the common Star Trek: The Original Series trope of discovering an alien civilization whose development is predicated on an old Earth culture – Nazis, Ancient Rome, etc – and posits what would happen if a red shirt from Kirk's *U.S.S. Enterprise* crashed on a planet. The result: Star-flight, James'T, Sool'U… the Enderprizians molding New Enda-Prize after the malapropism-filled "logs" of "En Son" (Ensign) David Garrovick, whose now century-old *Galileo* shuttle has been leaking plasma in a cave and poisoning the planet. Add on the double layering of Dal and crew also "playing at being Starfleet" but still trying to follow protocol to save the Enderprizians, and it's a beautiful, poetic comment on fandom, Treklore and the shining hope that Star Trek represents. Plus, we get amusingly bad Shatner, Takei, Doohan and Kelley impressions, as an added bonus. Delightful.

Great Jupiter!

The Long Road to Reprinting *Star Trek*'s British Comics

WORDS: RICH HANDLEY

Back in 2016, IDW launched a three-volume hardcover set reprinting the British *Star Trek* comic strips, which Eaglemoss then repurposed for four volumes of its *Star Trek Graphic Novel Collection*. I worked with IDW's Library of American Comics (LOAC) imprint to get these books produced, then assisted on the Eaglemoss iterations as well, putting forty eight long-forgotten tales in readers' hands. Several people proved instrumental in making that happen, but one individual's contribution has long gone unacknowledged. He's journalist Hart Sastrowardoyo, and he was the catalyst for a quarter-century quest.

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Hart (or, as I know him, Ben) and I have been friends since college, and he was well aware of my fascination with *Star Trek* comics. By 1992, I'd assumed I had a complete collection up to that point, so imagine my shock when Ben handed me an oversized comic titled *TV21*, which he'd found at a convention, asking "Do you have… *this*?" I did not!

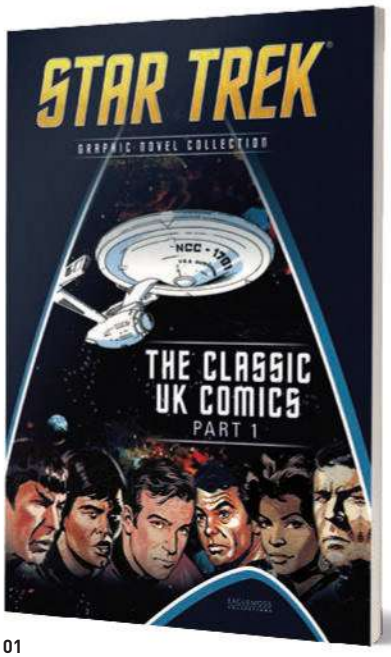
Dated February 1971, with copyright information indicating it was a licensed product, the comic contained an original *Star Trek* story I'd never seen. It was Number 72, which meant at least 71 chapters had preceded it – and it didn't conclude the arc, which meant more had followed.

What the heck *was* this? How had I overlooked six dozen *Star Trek* comics? Why was the cover price in British currency? Why was it called *TV21*? And how would that moment culminate in the entire run being republished decades later?

The road to reprinting is a fascinating story, and it's a fitting time to reveal it. The strips reached a milestone this year, as the series ended in December 1973, making this the 50th anniversary of the final voyage. These five years' worth of material were nearly unheard of outside of Britain, yet for many who grew up in the United Kingdom in the late 1960s and early 1970s, the off-kilter *Star Trek* tales presented in *Joe 90: Top Secret*, *TV21 & Joe 90*, *Valiant and TV21*, and *TV Comic* were a gateway to the final frontier.

Why off-kilter? Well, the names weren't always right ("Captain Kurt," for instance), the Romulans were bearded pirates clad in Roman centurion garb, Klingon schemes were typically scientific in nature, Spock was a Vulcanite, and David Bailey was a main character. The *U.S.S. Enterprise* interior looked like a submarine, the shuttles resembled Gerry Anderson's Supermarionation vehicles, and the crew wore the wrong uniform colors and called Kirk "Skipper," a British nautical term. The "Space Federation" repeatedly violated the never-mentioned Prime Directive, the starship routinely visited other galaxies, and everyone –Spock included – exclaimed frantic phrases like "Bursting novas!" or "Great Jupiter!" or "My stars!" or "Thundering spacejets!"

Yet ridiculous though these stories may seem, they're wonderfully fun and beautifully drawn, and it's important to bear in mind that they were crafted during the franchise's earliest days. *Star Trek* had yet to debut on British television when *Joe 90* #1 hit stands in January 1969, which



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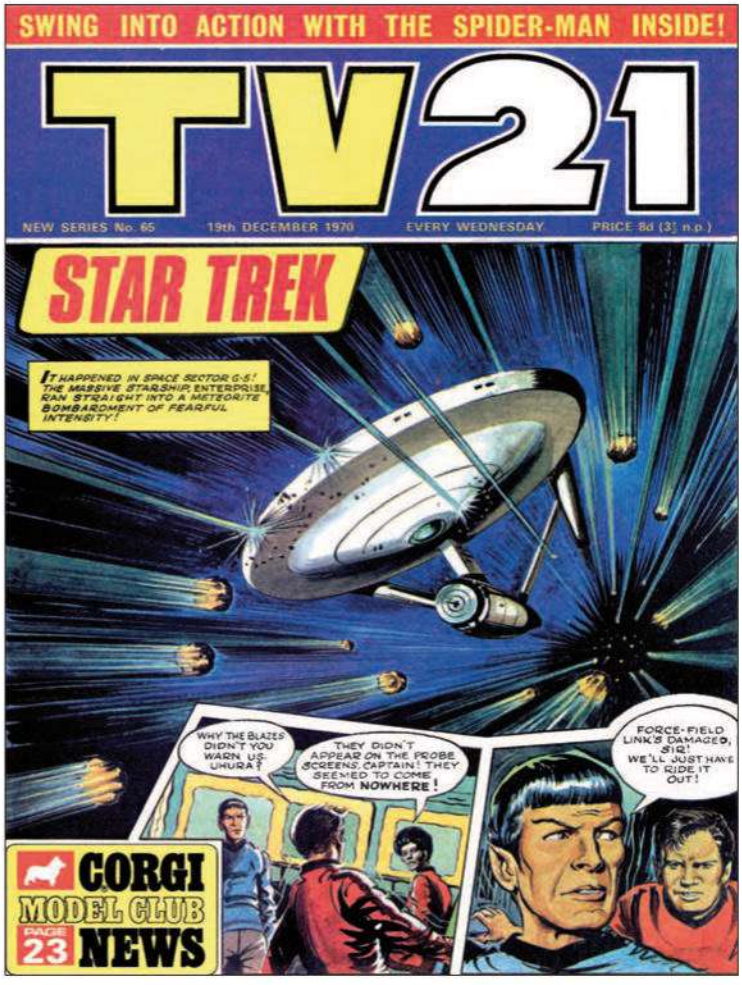
SWING INTO ACTION WITH THE SPIDER-MAN INSIDE!
TV21
NEW SERIES No. 65
19th DECEMBER 1970
EVERY WEDNESDAY
PRICE 8d (3½ n.p.)
STAR TREK
IT HAPPENED IN SPACE SECTOR 6-5! THE MASSIVE STARSHIP ENTERPRISE RAN STRAIGHT INTO A METEORITE BOMBARDMENT OF FEARFUL INTENSITY!
WHY THE BLAZES DIDN'T YOU WARN US, UHURA?
THEY DIDN'T APPEAR ON THE PROBE SCREENS, CAPTAIN! THEY SEEMED TO COME FROM NOWHERE!
FORCE-FIELD LINKS DAMAGED, SIR! WE'LL JUST HAVE TO RIDE IT OUT!
CORGI MODEL CLUB PAGE 23 NEWS

04

01 - 03 *Star Trek The Classic UK Comics Graphic Novel Collections*

04 The cover of *TV21 (Volume Two)*, Issue 65

meant those working on the comic hadn't watched the show when crafting the inaugural arcs. Given Bailey's prominence, it appears the only materials they received were from the episode "The Corbomite Maneuver."

Joe 90: Top Secret, based on Anderson's popular puppet show, lasted for 34 issues, with *Star Trek* as a two-page spread. The comic then merged with *TV21* to become *TV21 & Joe 90*, gaining a third weekly *Trek* page and eventually removing "& Joe 90" from the title. After Number 105, it merged with *Valiant* to become *Valiant and TV21*, with *Star Trek* again reduced to two-page spreads for another 118 editions. *Valiant* dropped *Star Trek* in 1973, though the comic would continue for three *Trek*-free years.

In total, *Star Trek* appeared in 257 weekly chapters comprising 37 serialized storylines, produced by City Magazines, Martspress, and IPC. Eleven supplemental tales ran in the 1969 *Joe 90: Top Secret Annual* (Century 21), a trio of *TV21 Annuals* (City Magazines, World Distributors, and IPC), the 1972 *Valiant Summer Special* (IPC), the 1978 *Mighty TV Comic Annual* and 1979 *TV Comic Annual* (Polystyle Publications), and a single issue of *Radio Times* (BBC) in June 1970. Additionally, *TV Comic* serialized seven Gold Key issues across 90 weekly installments.

The stories mostly lacked creator credits, but Harry F. Lindfield drew all of *Joe 90* and 22 *TV21* issues, with Vicente Alcázar, Jim Baikie, John Canning, Harold Johns, Mike Noble, Carlos Pino, Ron Turner, and John Stokes illustrating other tales, and Frank Bellamy contributing the *Radio Times* strip. Alan Willow painted many *TV21* covers, while Mike Western produced all but the first two *Valiant* covers. Sadly, the writers' identities remain largely unknown, though Angus Allan wrote several chapters, Jack Sutter penned an annual, and Tod Sullivan is believed to have scripted issues as well.

The above information I gleaned over time, but in 1992 I knew none of it. All I had was that single issue from Ben. Since the World Wide Web was less than a year old, I had no idea how to research the series, let alone locate missing issues – which, as I discovered, numbered nearly four times the assumed six dozen. Since I'd never encountered even a reference to these strips, there was a good chance few people had them. What followed was a frequently frustrating, yet eminently enjoyable endeavor.

Like V'Ger, I set out to learn all that is learnable, which was no easy feat since my fellow carbon-based units seemed to have no idea what I was talking about. I scoured libraries, conventions, yard sales, and early Internet groups with nothing to show for it, and I called British comic shops with the same result, despite the exorbitant cost of long-distance calls back then. I even contacted Majel Barrett-Roddenberry via Lincoln Enterprises, but she had never heard of the strips. Then two websites emerged that changed everything: eBay and a now-defunct comic collectors page called 26pigs.

Thanks to helpful dealers at both sites, I nailed down a total issue count, and though it took a decade, I compiled a complete set. That posed a rather expensive challenge, for the mainstream Internet was still in diapers and I lived on a different continent where the strips were practically nonexistent. By 1998, I was still missing a sizable span, yet all the usual wells had run dry. Therefore, I tried a new approach: crowdsourcing.

I reached out to Larry Nemecek, then the editor of *Star Trek Communicator* magazine, and

05 *Joe 90: Top Secret* Issue 29

06 *TV21* (Volume Two) Issue 5

07 - 09 *Star Trek The Classic UK Comics The Complete Collections* covers

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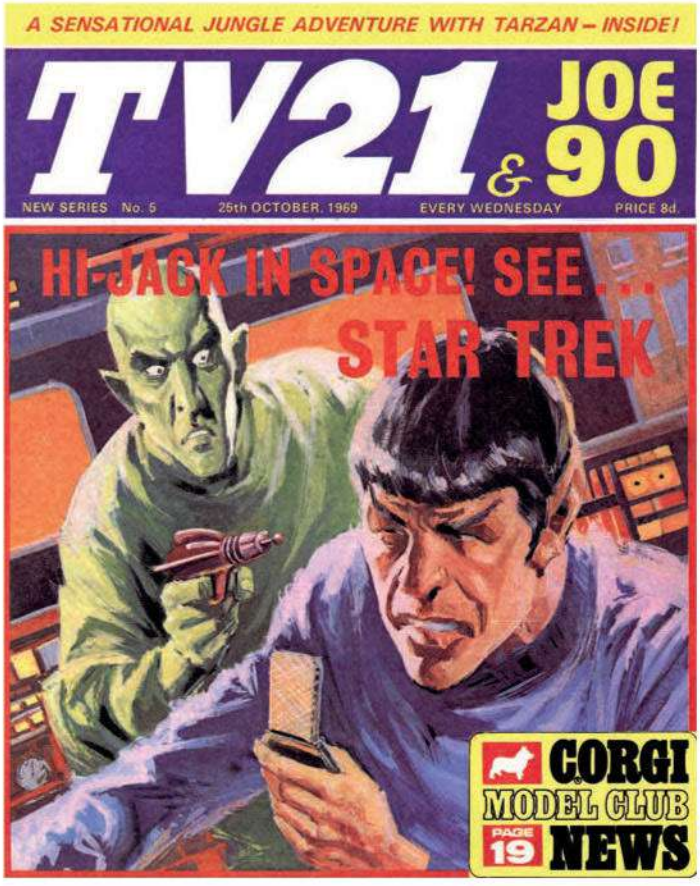

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proposed an article on not only the British strips, but also the American strips of the early 1980s, from the L.A. Times Syndicate, which I'd discovered while researching the British run, inspiring another years-long scavenger hunt. (It's amazing my wife didn't leave me.) Larry accepted the pitch, and the resultant article was published in issue #121, in early 1999. That brought me to the finish line, as it put me in touch with fellow collectors, including archivist Allen Lane, who helped me fill the remaining gaps.

Now armed with a complete set of strips, I embarked on scanning a couple thousand pages' worth of material and showing them to friends. After all, what value is there in an unshared collection? As one of the only people to own both obscure series in their entirety, I was determined to let others enjoy them, too. My strips were a four-color museum, and like any good curator, I welcomed observers to the exhibit.

My larger goal, of course was to put the strips in the hands of collectors everywhere. There were genuine gems among those 48 tales, and after the time I'd spent researching, collecting, and scanning everything, they deserved a wider reading audience. My print magazines were not going to last forever, though, so a more permanent solution was needed. The logical next step was to convince a publisher to reprint it all, but that proved easier said than done.

Around 2001, WildStorm had the *Star Trek* comics license, and I approached editor Jeff Mariotte to gauge his interest. Mariotte was intrigued, but WildStorm's lawyers hesitated due to the unavailability of the original contracts, and thus the possibility of creators demanding reprint royalties. I also contacted Pocket Books, whose *Star Trek* editor at the time, John J. Ordover, expressed interest as well. But that publisher had its own reservations – not only regarding the contracts, but also the cost of reproducing decades-old color stories published on faded newspaper print. When both WildStorm and Pocket declined, I put on hold my hopes of making my collection available to fans.

In 2011, I decided to take one last shot. IDW had been producing impressively good *Star Trek* comics for four years, under the leadership of Chris Ryall and others. Given the high quality of the company's offerings, it seemed like a great fit for the decades-old strips, so I emailed Ryall. I braced for another disappointment, but he wrote back that same day, revealing he'd already been looking into reprinting the strips. The only thing holding him back had been a lack of available materials – which sat on my shelves.

"One of our priorities at IDW was restoration and preservation of both comic book material and newspaper strips from the past," Ryall explains. "Since we're all building on the legacy of past creators, it felt important and worthwhile to give back and see that the foundational material that led the way in the comic book industry was preserved in lasting editions." The *Star Trek* strips fit the bill, so he put me in touch with Dean Mullaney, LOAC's creative director, who borrowed my collection to scan and reprint, starting with the L.A. Times stories, which IDW deemed more marketable.

The resultant two-book set was *Star Trek: The Newspaper Comics*, for which I provided editorial assistance and wrote all supplemental materials. Dean and I made an effective team, and IDW eventually approved our giving the British line the same treatment. That almost didn't happen, but a 2014 grassroots effort demonstrated that fans wanted those tales as well. That campaign was supported by editor John Freeman, novelist Dayton Ward, and comics historian Mark Martinez. Their efforts paid off, and in 2016 – 15 years since I'd first tried to launch the project – Dean and I at last got to work on *Star Trek: The Classic UK Comics*.

"One of the challenges with any such

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undertaking is tracking down proper files from strips and comics that were never preserved properly in the first place," Ryall says.

"Dean and his team were adept at finding much of the material, but at times, we also had to rely on the kindness of strangers, collectors, fans, and experts to locate files from which we could work, especially when trying to locate material from overseas… We did all have our wish lists for strips we wanted to see collected if only we could find the material, but often that list grew, along with our frustrations at being unable to find all of it and make it happen as we would've liked. So it was a huge thrill to be contacted by Rich in regards to the British *Star Trek* newspaper strips."

IDW had already begun reprinting comics from Gold Key, Marvel, and DC, Ryall says, "but the strips were a real blind spot for us." He adds, "Rich's knowledge of and passion for that material was, in itself, enough to make us want to see the project through, but his help in actually delivering material we could work from was likewise invaluable. The pairing of Mullaney and Handley helped the books see the light of day after [remaining] so long out of print, and it doesn't feel like hyperbole to say that without that pairing, these strips might still be languishing and yellowing in private collections."

Thundering spacejets, that's humbling praise! But *Star Trek*'s British invasion was a team effort, and Dean Mullaney and I were team players. Without Hart Sastrowardoyo finding that *TV21* issue, without 21pigs helping to complete the collection, without Allen Lane's archival assistance, without Larry Nemecek hiring me to write for him, without Jeff Mariotte and John Ordover proving the project would appeal to publishers, without Dayton Ward, John Freeman, and Mark Martinez driving the grassroots campaign, and without Skipper Ryall giving the greenlight, that pairing might never have happened.

It all started with a friend taking a leap and buying a comic he had no idea if I needed or wanted. It's been a long road getting from there to here, but I had a head-start with this particular *Star Trek* enterprise: I had faith of the Hart.

Bursting Novas! *This* Is *Star Trek*?

The British strips were produced during the franchise's infancy, even before the show had premiered on the BBC television, during the same week as the first moon landing. The comics may seem off the mark now, but for overseas readers at the time, Captain Kurt's weird, wonky adventures were the *Star Trek* they knew. "In many ways, it's impossible to quantify the impact the British comics had on me and my friends," recalls Alan J. Porter, author of *Star Trek: A Comics History*, who analyzed the strips for Joseph F. Berenato's *New Life and New Civilizations: Exploring Star Trek Comics*. "For it was these idiosyncratic strips that first introduced us to the final frontier. *Star Trek* debuted in the pages of the *Joe 90* comic six months before we saw the *Enterprise* fly across our TV screens on the BBC."

Writer and editor Shaqui Le Vesconte, whose work has included Anderson Entertainment's comic anthologies, has fond childhood memories of the strips as well. "I'm sure that for a number of readers, the strips in *Joe 90: Top Secret* were their first exposure to *Star Trek*," he says. "For the most part, they would have been children like myself. This would have been *Trek* in bold, easy-to-understand adventures, when the nuances of the series probably went over our heads."

Porter says the strips were drawn by some of the Britain's top artistic talent. "Presented in full-color, double-page spreads," he explains, "these stories used dynamic layouts to pull us into the action. OK, as we learned later, they got some (many) of the show's ideas and characters wrong, especially in the early days, but they were entertaining enough to make us want to be back for next week's exciting adventure."

For Americans who didn't read the strips until the 21st century, the experience differed. "It must have been glorious to be a kid in Britain while *Star Trek* comics were published in weekly magazines," says Mark Martinez, creator of the *Star Trek Comics Checklist*. "Week after week of sensational space adventures featuring belligerent robots, giant insects, gorillas, and our heroes, Kurt and Spock, with occasional appearances by other *Enterprise* crewmembers."

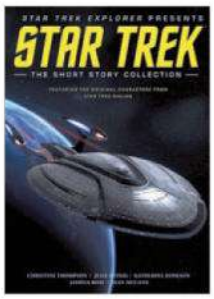
As Le Vesconte describes, "It was in vivid, colorful and dynamic art, when television was still in black and white for most of Britain. I recall getting the *Joe 90: Top Secret* annual, and the strangely drawn characters in it, including an *Enterprise* which bizarrely had its nacelles *beneath* the saucer section. I still wonder if that inspired the look of the *U.S.S. Enterprise* NCC 1701-D, nearly 20 years later."

Still, Martinez defends the strips' weirdness – and rightly so. "Some readers consider their divergence from 'canon' to be a weakness," he says, "but I think the only real weakness of the weekly comics is the lack of an ensemble crew. Their greatest strength is the astonishing artwork by British artists like Harry Lindfield, Mike Noble, John Stokes, and others. These artists told stories with unusual panel layouts, distinctive coloring, exotic planets, imaginative aliens, weird ships, and big hair. If you enjoy reading comics, you *have* to experience British *Star Trek* comics."

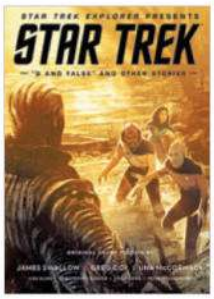
COMPLETE YOUR *STAR TREK* COLLECTION!

TV & MOVIE COLLECTOR'S EDITIONS

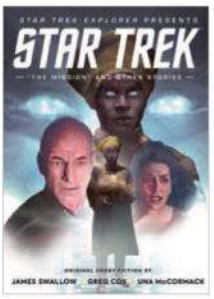
Star Trek:
The Illustrated Oral History: The Original Cast



Star Trek Explorer Presents:
The Short Story Collection



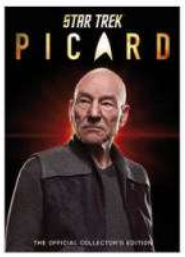
Star Trek Explorer Presents:
'Q and False' and Other Stories



Star Trek Explorer Presents:
'The Mission' and Other Stories

Star Trek:
The Genesis Trilogy

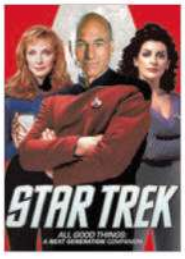
Star Trek Villains



Star Trek: *Picard*

Star Trek:
Fifty Years of *Star Trek*

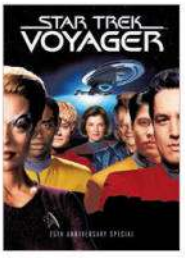
Star Trek:
Epic Episodes



Star Trek:
All Good Things

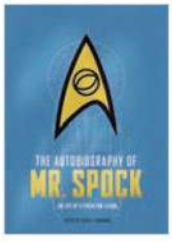
Star Trek: The Movies

Star Trek Discovery:
Guide To Season 1 & 2

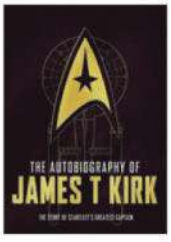


Star Trek: *Voyager*
25th Anniversary

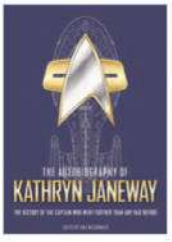
AUTOBIOGRAPHIES & NOVELS



The Autobiography of Mr. Spock

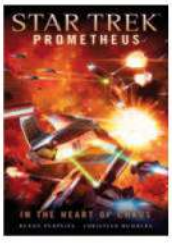


The Autobiography of James T. Kirk

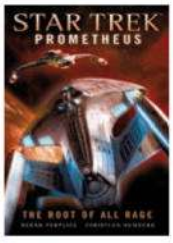


The Autobiography of Kathryn Janeway

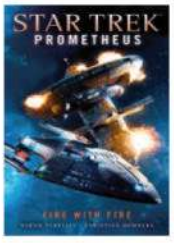
The Autobiography of Jean-Luc Picard



Star Trek Prometheus:
In the Heart of Chaos



Star Trek Prometheus:
The Root of all Rage



Star Trek Prometheus:
Fire With Fire

ART BOOKS

Star Trek: The Motion Picture
Inside The Art And Visual Effects

The Art Of *Star Trek: Discovery*

Star Trek: First Contact:
The Official Story of the Film

Star Trek: The Art of Neville Page

Star Trek II: The Wrath of Khan - The Making of the Classic Film

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TREK THROUGH LIFE

FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE

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COSPLAY COLLECTIVE:

Assimilating knowledge and stories from our fandom's finest costumers

Live Long And Prosper

Vulcan culture has been explored in-depth since the original *Star Trek* series, with its customs, marriage practices, spiritual beliefs, philosophies, and more being featured throughout the shows and films which followed. For Crystal, a *Trek* fan and cosplayer, the notion of putting together an ensemble based on Vulcan clothing designs ended up being an opportunity to share her passion for Vulcan robes *and* embrace her own heritage while assembling the ensemble.

"It was a joy to create my Vulcan cosplay, which was inspired by the regality and elegance of ceremonial Vulcan robes," reflects Crystal. "Sarek always comes to mind when I think of this look!"

As for the individual elements that make up her custom Vulcan robes, the cosplayer explains, "It incorporated sari draping to represent my own heritage, a hooded cloak, and purchased ears." Crystal's dedication, as well as her choice to show the iconic Vulcan salute, would surely have earned her an approving nod from Sarek.

MACO Magic

Bonding over *Star Trek: Enterprise* eventually morphed into crafting a group cosplay for Kevin Bähr and his friends, with Kevin focusing his attention on the MACO officer Mayor Hayes. "Hayes is the kind of hard boiled, tough guy with a strong sense of duty, but he has feelings too," explains Kevin. "He is an immensely underrated character in *Enterprise*, so I felt that needed to change and wanted to give him some attention."

Kevin's Major Hayes ensemble is often presented alongside other *Enterprise* officers, as portrayed by his cosplay family, including Achim (Captain Archer), Lena-Marie Samoray (Trip Tucker), Ina-Maria Koch (Malcolm Reed), and Walter Ernst (as "Ensign Impossible Redshirt").

"Hayes would always give his life to protect the ones he was ordered to," shares Kevin. "I also really like the dynamic between him and the chief of security Reed, so it was fun to recreate some of the scenes from the series with my friends."

THE IDIC AWARD:

Honoring fans who demonstrate Star Trek*'s idealistic values in real life.*

Marina Kravchuk used *Star Trek* to practice her English after her family moved to the United States, but it became so much more. Marina adores *Trek*'s inherent hopefulness and how it allows you to consider possibilities. "We all perceive and interpret *Star Trek* so differently... yet, whatever it is that we are looking for – a source of inspiration, an outlet for escape, a means of connection, a reflection of personal philosophy, or just some plain good entertainment – it can all be found," elaborates Marina.

"I would like to think that *Star Trek* has taught and continues to teach me thoughtfulness and patience. It is in the consideration of what I do and say at home, at work, online, and in the ongoing effort to know how to listen to other people. It is a work in progress, and I do not always succeed. But I hope to better myself."

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SUBSPACE LINKS:

Establishing connections and friendships via a shared love for Star Trek

A Timeless Trek

For David Majors, there's just something special about *Star Trek*. "I've had experiences in several different fandoms in my life," recalls David, "and I can say without hesitation that the *Star Trek* fandom is the most welcoming and inclusive by a wide margin." David credits an assortment of *Star Trek* friends with helping him along the way. Heather Kirby inspired him to continue podcasting, which happens to be his favorite hobby, while Heather Rae helped him to be more social around other Trekkies.

David was also overjoyed to be welcomed into the collective of *Star Trek* podcasting by a host of other podcasters who eventually became his good friends. These *Trek* connections have greatly enriched David's convention trips in recent years. "There had been a time where I was worrying if I was getting too old for fandoms and fan culture," says David, "but with the new Latinum Age of *Star Trek*, I've met more people from all walks of life of all ages. My fandom is reborn, because *Star Trek* is timeless."

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01 Crystal as Vulcan

02 Kevin as Major Hayes and *Enterprise* friends

03 Kevin with friends

04 Kevin as Major Hayes

05 Marina Kravchuk with five *Star Trek* captains

06 David Majors

07 Jake Sisko, by Kristele Pelland

08 Wesley Crusher, by Kristele Pelland

09 Sulu and Chekov, by Katya

10 Spock ,by Katya

QUANTUM ARCHIVES:

Chronicling the creativity of Star Trek *fans through art, crafts, and more!*

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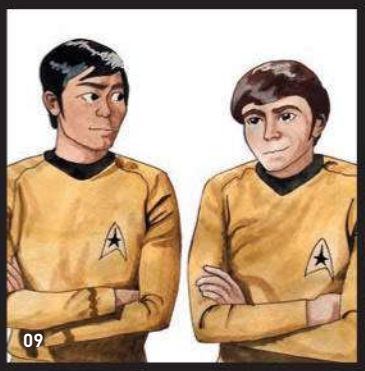

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Wonderful Whiz Kids

"As I was making my way through all *Star Trek* spin-offs, I started to draw each crew member, one by one. I couldn't stop," shares Kristele Pelland, a French Canadian illustrator who is based in Montreal. Initially hesitant to check out *Star Trek* due to the language barrier, the fan artist eventually found the courage to tackle the franchise's vast catalog of episodes and became enamored with the shows.

"As much as we all love a good Captain doodle, I particularly enjoy drawing support characters, underdogs, crew members that are not as much under the spotlight," adds Kristele. "Wesley and Jake are positive and caring, they deserve love and appreciation! They were tons of fun to draw."

Those Old Scientists

"I didn't get into *Star Trek* until earlier this year," explains fan artist Katya, "but when I finally started watching, it was love at first sight." Katya found *Star Trek* to be packed with wonderful traits that they could enjoy. "The action is exciting, the technobabble charming, and each character is so unique. I love the relationships between the characters; it's clear that they're friends, not just co-workers."

Katya felt compelled to utilize their artistic skills to bring the original series cast, or "Those Old Scientists" as *Star Trek: Lower Decks* refers to Captain Kirk's crew, to life, particularly Sulu, Chekov, and Spock. "The dynamic between Sulu and Chekov provides a refreshing change of pace to the (sometimes very intense) plotlines, and I wanted to capture that here. And, of course, I drew Spock playing 3D chess because he's iconic and so is the game."

OBSERVATION LOUNGE

Star Trek *cast members brief fans about their passions, projects, personal hobbies, and more*

11

Painting a Picture with Dorren Lee

Dorren Lee, who portrayed 32nd century Starfleet officer Lieutenant Teemo in *Star Trek: Discovery*, took some time to chat with *Star Trek Explorer* about her love for painting. "[Painting] relaxes me and makes me present in the moment. I also love creating art for my home," says Dorren. "I grew up drawing and painting, and somewhere along the way I forgot about it." Of course, as with many people around the world, a global health crisis eventually intervened. "I got back into painting because of the pandemic. I had a lot of time on my hands and the film industry stopped, so I went out and got art supplies. It helped me rediscover my love for it."

Dorren sees painting as a way for herself to slow down and be in her own world, but it's actually one of many hobbies she enjoys pursuing. What else is on that list? "Photography, especially taking pictures of people I love and nature," adds Dorren. On top of that, the performer cites an eclectic blend of favorite pastimes, ranging from tending to her plants and watching quality documentaries to traveling in order to experience new cultures whenever she possibly can.

12

13

14

11 Dorren Lee as Lieutenant Teemo, in *Star Trek: Dscovery* season three

12 Susie & Janine with Gates

13 Susie & Janine with Frakes

14 Ed with LeVar Burton

AWAY MISSIONS

Reporting on fan encounters with Star Trek *celebrities*

Believing in Burton

"As a lifelong Trekkie and a big sci–fi geek in general, meeting LeVar was an awesomely surreal, if brief, experience," recalls Ed Fanning. "*Star Trek: The Next Generation* is one of my absolute favorite shows to this day, and I was also a huge *Reading Rainbow* fan as a kid, so LeVar's influence on my life is nothing short of profound. Also, he got a big kick out of my shirt, which was cool!"

The Best Generation

Having watched *Star Trek* to make it through quarantine, Susie and her sibling Janine were thrilled to meet Jonathan Frakes and Gates McFadden. "Taking the photo [with Jonathan] was so surreal, as he towered over us with a picture perfect smile and friendly eyes," remembers Susie. "I was beside myself to be cosplaying the iconic Dr. Beverly Crusher, while *meeting* her in person!" Gates was also impressed by a stain glass portrait of Guinan that Susie made.

THE COLLECTORS GUILD

LISA HERRERA EXPLORES RARE *STAR TREK* MERCHANDISE AND RELICS...

What will "Earth culture" be in the 22nd century and beyond? Will any of the well-known traditions and celebrations of this century, such as Christmas, still be around? In *Star Trek*, the references are few and fleeting. But there may be some Christmas parties (*Star Trek*: The Original Series, "Dagger of the Mind") and even some Christmas trees (*Star Trek: Generations*, *Star Trek: Voyager*, "Deathwish"). Which means there may still be a place for Christmas tree ornaments!

01

02

I got my first, what I believed was *the* first, *Star Trek* Hallmark Christmas ornament in 1992: the shuttlecraft *Galileo*. When plugged into a string of miniature Christmas tree lights, the windows light up and a button on the bottom allows us to hear the now lovingly-missed voice of Leonard Nimoy as Mr. Spock: "Shuttlecraft to *Enterprise*. Shuttlecraft to *Enterprise*. Spock here. Happy holidays. Live long and prosper."

I was thrilled to hang this ornament in a place of honor at the top of my Christmas tree and happily added more *Star Trek* Hallmark Christmas ornaments every year, including many others with lights and sound. (N.B. The Santa hats on Kirk, Spock and McCoy are my own addition.)

Then, to my shock, I was visited by the ghost of Christmas past: in 1995, Hallmark put out a set of three miniatures of ornaments previously issued called The Ships of *Star Trek* and I learned that the *first Star Trek* ornament, Captain Kirk's *Enterprise* no less, had been issued in 1991 – and I had missed it! All the more galling because I had actually worked in a Hallmark retail store for five years, from 1985 until 1990. Oh, the irony!

Back in 1995, older *Star Trek* merchandise and collectibles were not easy to get where I lived (they still aren't). I had to wait until I registered on a popular online auction site, where I quickly discovered the 1991 Hallmark *Enterprise* ornament had become something of a Holy Grail for collectors. Back then, the average selling price was about US$300, a lot of money, especially with the Canadian dollar exchange rate at the time. I had to sell a number of other collectibles on the auction site first, to raise the funds. While no longer so difficult or pricey to get, possibly because many people no longer have compatible miniature light strings to plug in to, the 1991 Hallmark *Enterprise* is still prized by collectors and the first ornament I place on the tree above the many others in my collection.

Collectors who want to disguise their Romulan Ale or Saurian Brandy during festive winter celebrations can pour their beverage into the 1979 gold ceramic Spock decanter, pictured with original blue satin box. The rare Oscar-like statue can be hard to find, with price tags from US$100 to over $1000! If you can believe it, the first one I won on auction came with the live long and prosper hand shattered. It was unrepairable, but I kept the Spock head with cork as a bottle stopper.

If Spock is pouring, you'll definitely want to have an appropriate set of glasses for guests to raise a toast. I have two, both recent collectibles. The *Star Trek: The Next Generation* Planetary Glass Set has Earth, Vulcan, Qo'nos and Romulus drink glasses with a bonus Borg cube shot glass (there's a joke about drunken assimilation in there somewhere...). The *Star Trek* 4-piece Glassware set is a little more obviously Trek-themed, with The Original Series command, sciences and operations insignia glasses, and one stating "Property of *U.S.S. Enterprise*."

OK, I'd never actually put liquor or anything else into my Spock decanter. I have it for display only. But the glasses are new enough to be replaceable so I do take them out for guests. As long as they pledge to handle them like responsible Starfleet officers!

03

04

05

01 *Star Trek*: Captain James T. Kirk, Mr. Spock, Dr. Leonard H. McCoy. Manufacturer: Hallmark, Year: 1995-1997

02 *Star Trek*: Shuttlecraft Galileo. Manufacturer: Hallmark, Year: 1992

03 *Star Trek* Spock Gold Decanter. Manufacturer: Grenadier, Year: 1979

04 *Star Trek* 4-piece Glassware Set Manufacturer: startrek.com, Year: 2021

05 *Star Trek*: The Ships of *Star Trek*. Manufacturer: Hallmark, Year: 1995

BY IBRAHEEM KAZI

WORDSEARCH

TRY OUR STARFLEET CAPTAINS THEMED WORD SEARCH

01. SEVEN OF NINE
02. BURNHAM
03. ARCHER
04. SISKO
05. GEORGIOU
06. FREEMAN
07. RIKER
08. SULU
09. JANEWAY
10. PICARD
11. LORCA
12. PIKE
13. KIRK
14. WORF

J	M	S	I	G	L	K	T	P	F	K	T	G	N	L	P	K	K	R	A	Q	C	Q	S	S
M	Y	E	P	H	Z	A	B	T	G	H	W	I	M	T	K	N	N	V	H	U	G	K	L	M
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N	F	E	E	H	X	T	K	A	H	K	B	K	R	M	P	S	W	Y	R	A	M	D	Z	B
B	B	N	V	Z	F	H	V	S	D	A	T	M	S	F	X	U	T	X	C	F	N	O	D	G
E	V	O	D	M	O	K	B	R	K	W	B	J	A	R	N	C	P	F	H	G	J	G	V	D
C	S	F	B	K	R	K	N	U	G	V	O	M	I	G	J	X	C	K	E	A	F	E	A	H
J	Q	N	T	T	Y	Y	F	K	R	R	N	O	N	O	D	I	T	B	R	B	C	O	V	P
O	V	I	D	H	S	C	O	B	S	N	M	M	S	D	W	K	N	Y	Z	N	B	R	Q	X
K	R	N	W	U	W	V	O	M	O	R	H	S	X	P	D	N	J	L	W	E	C	G	L	S
G	N	E	Y	M	N	Q	S	J	N	G	V	A	E	S	G	C	L	C	P	K	B	I	H	N
D	C	B	L	B	N	R	P	B	L	N	V	O	M	O	D	R	N	D	K	O	Y	O	R	Y
A	M	H	B	A	Y	W	S	F	C	M	X	E	O	R	B	H	P	S	H	J	K	U	E	Y
L	G	Y	Q	C	O	Z	I	R	A	S	T	V	K	G	V	L	P	R	Y	L	Q	E	A	E
A	D	A	N	V	G	T	S	S	B	Q	X	N	J	J	Q	W	N	M	H	T	R	R	B	N
A	T	Q	T	C	T	F	K	N	N	D	B	N	M	T	M	K	J	R	B	R	Z	X	F	D
H	V	T	Y	T	H	S	O	E	T	V	T	I	E	A	N	P	I	C	A	R	D	B	J	X
V	G	R	D	G	U	D	M	E	K	A	L	O	F	V	A	L	O	R	B	I	S	T	A	F
M	A	I	I	V	O	V	P	X	Q	P	K	F	E	L	X	Z	L	U	I	Y	T	F	P	N
B	S	K	N	N	N	S	H	G	H	H	U	P	I	K	E	V	R	I	D	J	M	Z	U	V
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S	L	J	P	A	H	A	P	W	Q	T	G	H	L	C	J	R	T	G	N	M	J	H	P	L
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E	Q	K	C	R	G	G	R	F	K	A	Y	M	M	D	M	I	K	D	L	L	C	F	O	Y
J	F	I	Q	N	H	W	R	P	Y	S	R	D	Z	D	Y	E	A	A	C	L	C	D	J	C
Z	M	R	A	O	G	I	N	H	Y	X	Z	R	G	O	V	R	W	G	N	H	Z	W	F	X
N	R	K	H	G	M	R	I	K	E	R	X	J	A	X	T	E	C	S	F	O	F	F	R	H

1 – 8: Better luck next time recruit

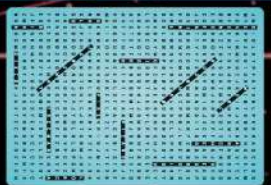
9 – 16: You're on latrine duty aboard the *Cerritos* and Bolmier just had a big bean burrito

17 – 27: You might be good enough to make captain one day!

To Boldly Quote

– "You know me, man. I'm a wild [rogue], living on the edge of chaos. I sit weird in chairs. You can't [predict] me!"
– "Being a [lieutenant] kind of sucks. My stupid mentor won't stop trying to make me feel like a [volved] part of the team."
– "Starfleet's gonna foot the bill for us to go to as many [bars], restaurants, [bars], hotels, pubs, [bars], saloons, cantinas, and [bars] as we want!"

Wordsearch



Spock the Difference

SPOCK THE DIFFERENCE

(X6 DIFFERENCES)

WELCOME TO COORDINATION TRAINING, RECRUIT. LIEUTENANT BOIMLER HAS TASKED YOU WITH FINDING THE IMPOSTERS ABOARD THIS EXCELSIOR-CLASS STARSHIP. DO YOU HAVE WHAT IT TAKES TO COME ABOARD THE *U.S.S. CERRITOS*?

TO BOLDLY QUOTE

WE NEED TO QUALIFY YOUR LISTENING SKILLS, RECRUIT. LET'S SEE HOW WELL YOU'VE BEEN PAYING ATTENTION TO LIEUTENANT MARINER.

"YOU KNOW ME, MAN. I'M A WILD _____, LIVING ON THE EDGE OF CHAOS. I SIT WEIRD IN CHAIRS. YOU CAN'T _____ ME!"

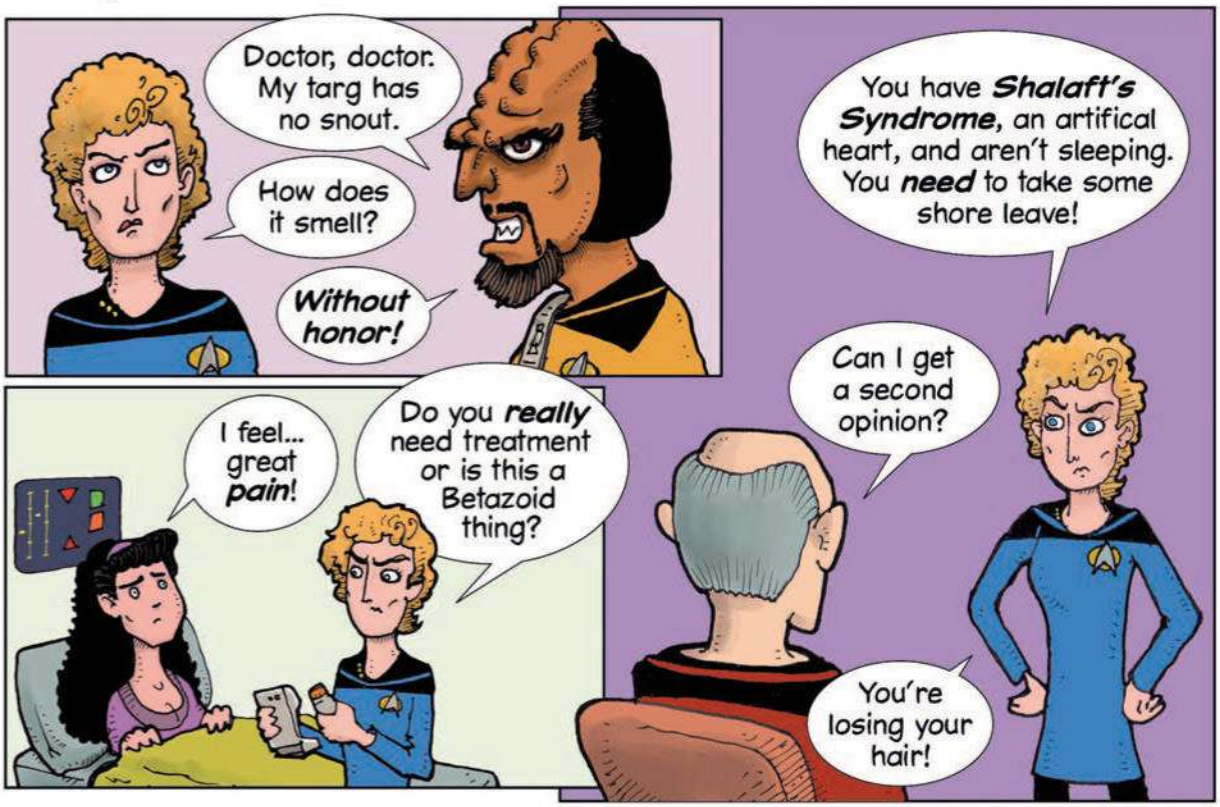
"BEING A _____ KIND OF SUCKS. MY STUPID MENTOR WON'T STOP TRYING TO MAKE ME FEEL LIKE A _____ PART OF THE TEAM."

"STARFLEET'S GONNA FOOT THE BILL FOR US TO GO TO AS MANY ____, RESTAURANTS, ____, HOTELS, PUBS, ____, SALOONS, CANTINAS, AND ____ AS WE WANT!"

THE WARPED FACTOR

. Doctor, Doctor!
. (or The Patients that Tested Doctor Pulaski's Patience)

by Coop


Doctor, doctor. My targ has no snout.
How does it smell?
Without honor!
You have Shalaft's Syndrome, an artifical heart, and aren't sleeping. You need to take some shore leave!
I feel... great pain!
Do you really need treatment or is this a Betazoid thing?
Can I get a second opinion?
You're losing your hair!

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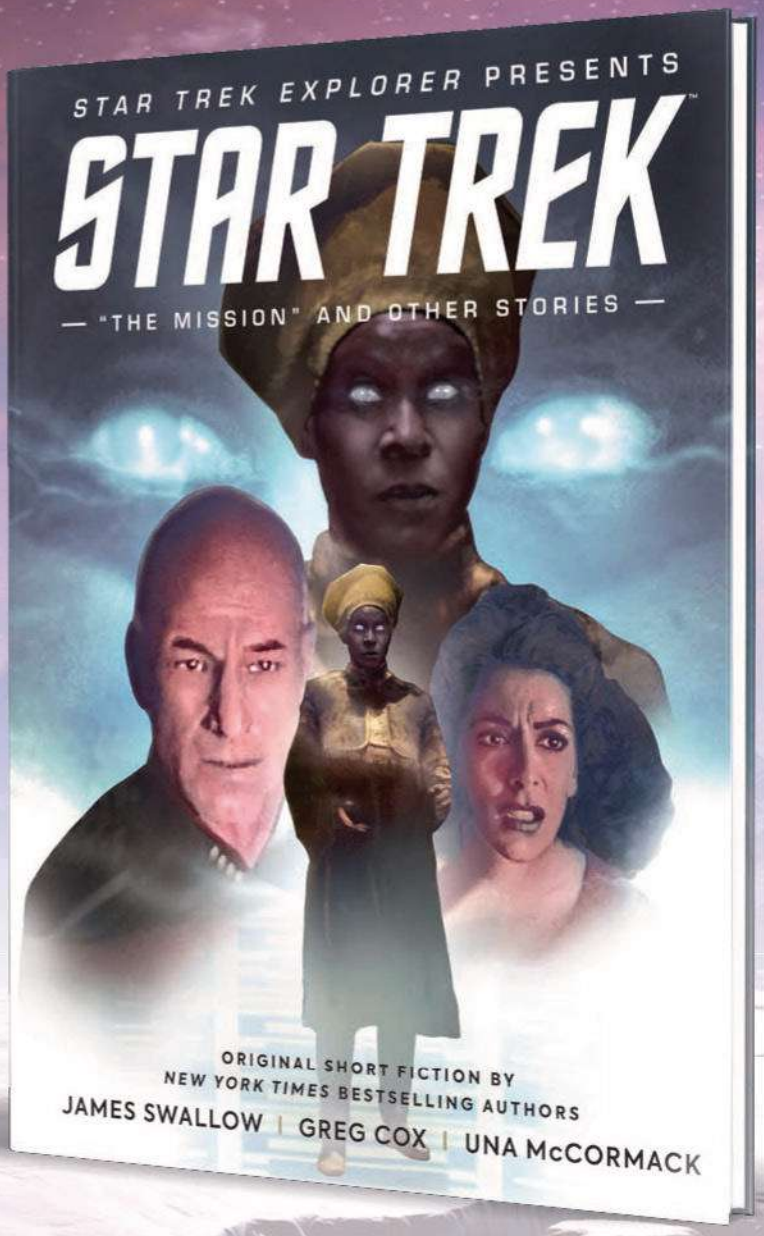
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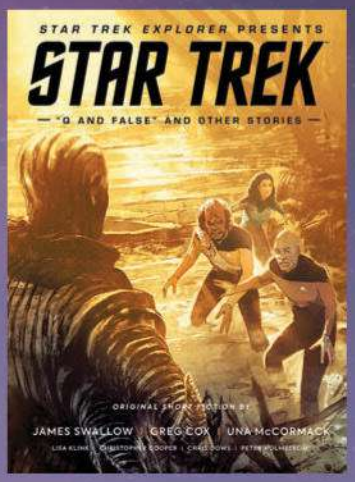

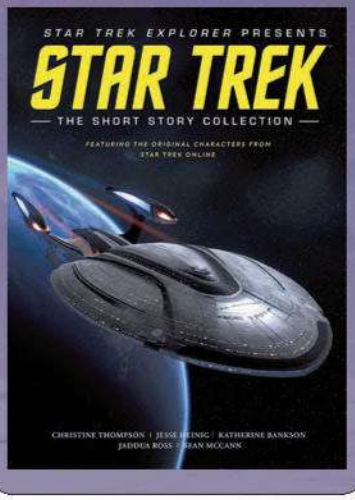

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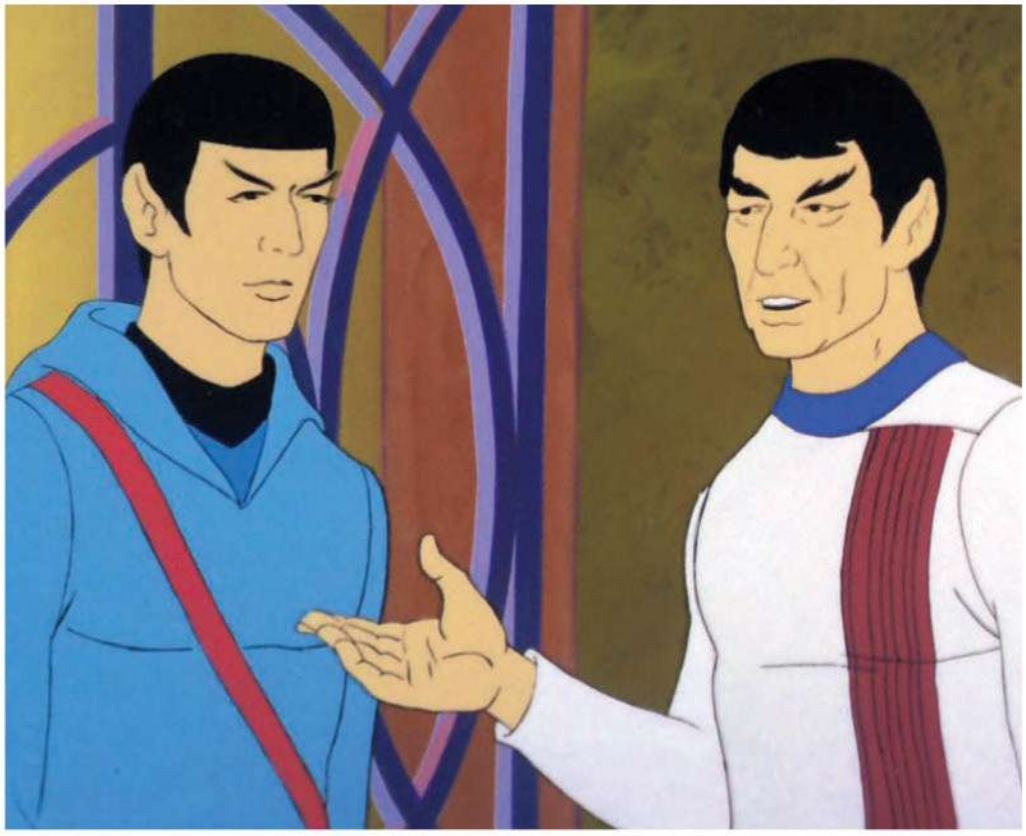

Our *Star Trek Explorer* digital supplement evolves further this issue. I hope you enjoy the two wonderful, all-new *Star Trek* stories included – one set on ancient Vulcan, "Sundering" by David Mack, illustrated by Wamberto Nicomedes, the other at Starfleet Academy, "Academy Acquisition" by Jake Black, illustrated by Andy Walker.

The approach to creating this issue's frontispiece artworks was different in each case. Andy's commission was quite straightforward, focusing on the Ferengi, Nog, played on screen by Aron Eisenberg, in a pivotal scene from the story. For this, I suggested Andy homage old war comics, and he happily ran with the idea, and brought plenty of action to the art.

For "Sundering", a story set in Vulcan's ancient past involving no on screen stars, David Mack kindly provided plenty of ideas, and suggested reference from past visions of that alien planet. Wamberto also took my idea to homage the "desert soft-suits" first seen in the *Star Trek: The Animated Series* episode, "Yesteryear".

I think both illustrations capture the essence of both stories in their own way and I hope you like them.

This subscriber special also represents some vintage material many of you are unlikely to have read before, including two features about *Star Trek: Voyager* that first ran in *Star Trek Magazine* #121, back in 2005. As usual, designer Dan Bura has represented them in *Star Trek Explorer*'s modern style, the digital format hopefully giving more space for some striking associated visuals.

Do let us know what you think of the supplement through our social media channels!

John Freeman
Editor

STAR TREK EXPLORER

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EXCLUSIVE FICTION

Sundering

STORY: DAVID MACK
ILLUSTRATION: WAMBERTO NICOMEDES

VULCAN
421 C.E. (Earth Calendar)

So many lives wasted, Suvok lamented. *So much destruction.*

The mathematician squinted to guard his eyes from a searing wind laced with radioactive dust. Deadly gusts plagued the surface of Vulcan, and would do so for decades to come – just one consequence of a world ravaged by decades of civil war. To the south, the ruined city of K'lan-ne spewed black smoke into the ruddy morning sky. It and dozens more cities had been left to smolder like the ancient grudges Suvok blamed for their annihilation.

Steep is the price of ignorance wedded to pride and anger.

Memories of Vulcan's brutal civil war evoked intense emotions for Suvok. During the war he had found it a challenge to hold fast to the teachings of Surak; controlling his reactions in the face of wanton savagery had tested his hard-won mental discipline, but the future of his world and people had depended upon it.

A culture ravaged by passion devoid of reason would be one doomed to self-extermination – as would be one that failed to expunge itself of toxic elements. Consequently, with this breaking dawn, the exodus of Vulcan's irrational ones had begun.

A strong desert breeze fluttered Suvok's robes and tousled his short hair but had no effect on the wrapped garment or braided coiffure of his wife, L'Naal. She had been stoic and unwavering in her support of all he had done to end Vulcan's civil war while there was still something of their world and culture to be salvaged from its cinders. At their feet sat their year-old son, Kevok. He had Suvok's features but L'Naal's hair, and his complexion was a compromise between his father's pale skin with olive undertones and his mother's rich umber skin.

Too young yet for language or appreciation of anything beyond his own immediate needs, Kevok had no understanding of the events transpiring around him. Suvok suppressed a momentary pang of envy of his son's lack of conscious awareness. There would be many – himself among them – who would later wish they could excise from their minds the memory of this somber day.

For several kilometers to either side of Suvok and his kin stood more people than Suvok could easily count. Families, couples, and individuals had gathered along the length of a tall barrier of wire mesh topped with sharp coils. It ran parallel to the contours of the northwest shore of the island continent of Xir'tan, with guarded gates located every few kilometers along its span.

On the other side of the barrier, the sea tore itself into ragged blankets of foam with each wave that crashed upon the rocky shore. On the sand, just beyond the reach of the high tide, hundreds of interstellar colony-transport ships stood parked like great leviathans of the deep.

Crowding the narrow strip of beach between the transports and the wire-mesh barrier were tens of thousands of people who had been sentenced to permanent exile for swearing allegiance to anarchy

rather than order. Cast out with them were entire families, including adolescents and young children. Every one of them banished in the name of Logic and Reason.

Suvok watched exiles straggle past on the other side of the fence. He eyed their ragged, weary ranks and hoped he had not come too late. None of Vulcan's outcasts returned his attention. In defiance of Surak's profound and liberating dictums of logic, the apostates were awash in emotions. Visages clenched in rage traveled beside those drawn in fear or contorted by sorrow. Their ranks susurrated with vows of revenge and sobs of regret. Tears fell only to be swallowed by the sand, or trampled beneath the procession of shuffling feet.

From amid the legion of dusty faces, Suvok found the one he sought, the one he knew as well as his own, because in a sense it *was* his own. Suvok's identical twin brother Sokor held his wife, T'Vala, close to his side. Her long black hair, now dirty and tangled, danced in the ceaseless wind while she cradled their baby daughter, Taavik, in her bare, scarred arms.

They all seemed oblivious of Suvok and his family until he called to them a second time: "Sokor! T'Vala! Wait!"

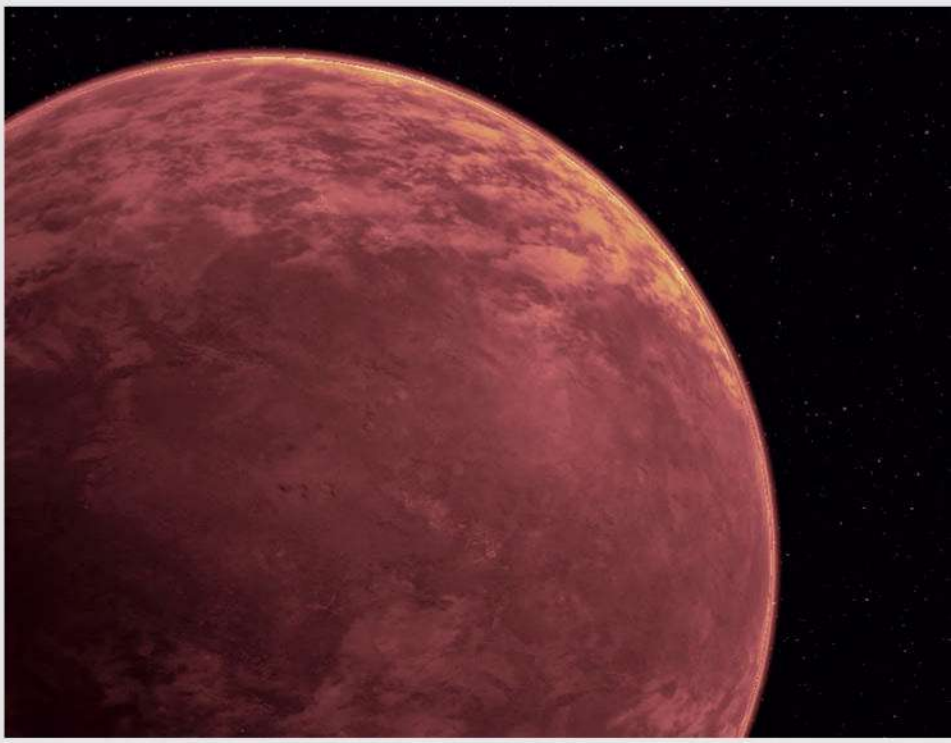
Sokor and T'Vala stopped and faced Suvok. Dressed in filthy tatters and scraps, they looked as if they had been dredged from the depths of a nightmare. Other exiles coursed past them like a slow river. The young couple forded the sluggish current of the dispossessed on their way to the fence. By the time they stood on the other side of the barrier from Suvok and L'Naal, they had changed their expressions from blank masks into portraits of contempt.

Sokor bristled with resentment. "Come to gloat, Suvok?"

The accusation would have been insulting coming from anyone, but Suvok found it galling coming from his twin. "A most illogical query, brother. Nothing would be gained by indulging such a selfish emotion."

The angry young poet clenched his hands into fists. "If I could reach through this fence, I'd show you how satisfying a negative emotion can be. For *one* of us, anyway."

"I did not come to prolong our conflict, Sokor."



"Then why are you here? Did you come to say you're sorry you sided with authoritarians who banished us for no greater crime than existing as nature made us? Or maybe you came to witness our expulsion in person so you can rest assured that you've finished what you started."

"It was not the disciples of Surak who instigated this conflict, brother. It was your own agents of anarchy who first resorted to violence. Who chose to topple our cities and set our world aflame rather than accept our only viable road to peace."

"*Your* only road to peace. The rest of us should not have to suffer because your ilk lacks the will to master your passions by any means short of psychological castration."

"We who put aside emotion and embrace logic should not have to risk the extinction of our species and the destruction of our world because your kind are too weak or too selfish to overcome the primitive aspects of our shared nature, in the name of the common good."

Sokor shook his head. "There is no *common good*. Not any more. There is only what is good for *us*, and what is good for *you*." He glanced over his shoulder at the transport ships. "But the fact that you're putting millions of us onto ships and launching us into deep space with no preset destination betrays the lie behind your logic. You've won the war. Taken our weapons and our homes. Corralled us into camps. Sentenced us to exile." He clenched the wire mesh of the fence between them. "But even now, you're still afraid of us. For all your talk of logic, your path to peace is paved with *fear*."

* * *

L'Naal was unwilling to remain silent any longer. "It is not fear of what you represent that led to your kind's expulsion, Sokor. It is a rational desire for stability. Order. Peace."

Her interjection stoked Sokor's temper. "You speak of those things as if they are unique to the followers of Surak and alien to his critics. Such sophistry is beneath you, L'Naal."

"It is not sophistry to conclude one cannot trust compacts made with those who reject reason and logic. Your self-interest is driven by factors beyond the rational. You let your pride and your resentments color your decision-

A CULTURE RAVAGED BY PASSION DEVOID OF REASON WOULD BE ONE DOOMED TO SELF-EXTERMINATION...

making. That is a recipe for bad-faith negotiation and, as your confederates have demonstrated, betrayal."

Sokor's wife, T'Vala, put herself between him and L'Naal. It was a telling action; it suggested to L'Naal that her argument had provoked the woman to the point that she felt it necessary to defend her mate physically as well as rhetorically. "Do you hear yourself, L'Naal? You invoke logic as if it were a totem against suffering and the only foundation upon which trust can be built. But *trust* is never about logic, it is about *faith*."

L'Naal folded her hands together in front of her waist. "No loyalty is perfect, T'Vala. But an agreement grounded in logic accounts for rational self-interest and takes into account a need for equitable balance and accountability. None of which your kind can be trusted to respect. Need I remind you it was *your* side that made the unilateral decision to escalate our philosophical disagreement into war by committing grievous acts of lethal violence and mass destruction?"

Before T'Vala could answer, Sokor edged in front of her to confront L'Naal. "No, it was you and the other zealots of Surak who fired the figurative first shot of this conflict, when you condemned all who did not blindly accept your cold-hearted prophet's call to reject thousands of years of our history and traditions, in order to forge a future of *bland conformity*."

* * *

"Not conformity, brother – *unity*." Suvok saw his twin's hands curl into fists. Rather than mirror him, Suvok focused on his sense of calm and balance. "Without a unifying philosophy, our civilization was trapped in an endless cycle of struggle. Our conflict perpetuated itself for its own sake, just as a flame seeks fuel to sustain its burning. For the survival of our species, Sokor, we must break the cycle – or else be consumed by it."

Sokor's features hardened with anger and resentment. "Noble words from one whose ideology gets to flourish – while mine is forced to scrape for survival, pilgrims cast out without a plan, left to fend for themselves while they wander the cosmic darkness."

"There are other habitable worlds, brother. Many within a decade's travel. You and those who share your ethos will find the right one to colonize. You will rebuild – and live freely."

"But we will always know we were refugees. As will our offspring, and theirs after them. We will never forget that Surak's children banished us from our ancestral home."

"What would you have had us do instead, Sokor?"

"We could have kept this continent and surrendered the other two to your control."

Suvok had heard that idea before. "Such a peace would not last. Proximity

would invite contact, and contact would reignite the conflict. We need to be one world, one people, one law. To rebuild and advance, we must overcome our biology, and our history."

T'Vala fixed Suvok with a glare as unforgiving as the fires of Vulcan's Forge. "You profess to accept and celebrate an infinite diversity of life and ideas – all except *ours*. And when it comes to your own true nature, you live in denial."

"Not denial, T'Vala – *mastery*."

Her voice darkened with contempt. "You are masters of nothing but lies. You preach pacifism but continue to practice arts of war. You extol the virtue of logic devoid of passion even as the fires of our blood burn within you. You claim to venerate the arts, but you cut yourselves off from the true wellsprings of inspiration."

L'Naal struck a pose of cool defiance. "Our mutual history is one of savage violence, T'Vala. Cruelty. Mayhem. Left unchecked, our passions would have led us into extinction. The path of Surak is our way to a better, sustainable future."

Sokor's anger withered into disappointment. "You see the evils of our past, but not the virtues. Yes, we were violent – but we were also tender. We were capable of cruelty, but we had an equal capacity for kindness. We were chaotic, but also spontaneous. *Imaginative*.

"Surak's way robs you of the *best* parts of yourselves to save you from the worst – and by taking everything, it leaves you empty. Tell me, brother: What is the point of a life lived without joy? Without love?"

Suvok replied, "What is the value of a life lived in constant fear of violence, injustice, and suffering? Our passions must be mastered if our society is to thrive."

"Mastered, yes, but not crushed! Not denied! Not suppressed to the point of self-harm. Don't you see what your ethos has done to you? Done to our world?" He gestured toward T'Vala and Taavik. "To *us?* You've won the war – but can't you see what you've *lost?* If you would let yourself *feel* this moment, really feel it, would you be so quick to sanction putting millions of fellow Vulcans onto prison ships? Could you still be so callous that you could banish your own twin brother and not shed a single tear of regret?"

"SURAK'S WAY ROBS YOU OF THE BEST PARTS OF YOURSELVES TO SAVE YOU FROM THE WORST – AND BY TAKING EVERYTHING, IT LEAVES YOU EMPTY."

Suvok weighed his words with care. "I do not deny the existence of my emotions. They are still there, as powerful as they ever were. But I embraced Surak's teachings so that I could master my own mind, and act out of reason for the greater good rather than out of passion to serve my own desires. I have lost nothing of myself, brother. What I have gained is the serenity of reason."

"Wrong. You've lost more than you know – starting with me, your only brother. As for what you've gained? Many years from now, this moment will become a memory that haunts you. You and your fellow travelers are like primitive surgeons hacking at a patient with stone tools. To save the Vulcan body politic … you've torn out its heart."

* * *

Sirens keened and echoed; the launch of the transport ships was only minutes away. On Sokor's side of the fence, armed guards approached to take him, T'Vala, and Taavik to their assigned vessel. Suvok and L'Naal looked back at Sokor and his family through the mesh, their visages blank and cold. It was like staring into the gears of a machine and expecting to find pity.

Tears fell from Sokor's eyes as he made a final effort to elicit a response from his twin. "They're coming for us, Suvok. Coming to haul us away like garbage."

Suvok arched an eyebrow. "Your situation is dire enough that exaggeration seems unnecessary."

"And yet you *do* nothing. *Feel* nothing. *Say* nothing to help us, or comfort us, or even tell us you care what is happening."

"Your side chose war and lost. Now the consequences come due. What more is there to say?"

"That we're still family? That you wish it hadn't come to this?"

"The desires of one individual are irrelevant at times such as this. Whatever I might consider to be a more desirable outcome no longer matters. This is the world we have made, brother."

A guard wearing an emblem of Surak set his hand on T'Vala's shoulder. Another grasped Sokor's arm. Sokor heard other soldiers behind him. There was nothing to be gained from resisting now; even without the benefit of Surakian logical education, he knew that to be true. Tears in Sokor's eyes softened his brother's uncaring image. "Good-bye, Suvok."

"Good-bye, Sokor."

The guards pulled Sokor and T'Vala toward the transports – and then they stopped. They, as well as Suvok and L'Naal, all looked toward the bottom of the fence.

Taavik and Kevok stood facing each other, both pressed against the wire barrier. The toddler cousins had each snaked a couple of tiny digits through gaps in the mesh and entwined them with the other's. Locked together, the children looked into each other's eyes with the far-seeing focus of touch-telepaths who had just forged their first instinctual mind-meld.

A third guard took hold of Taavik and tried to pull her away from the fence.

Taavik and Kevok each tightened their hold on the other's fingers. The guard pulled harder. Taavik shrieked in defiant rage and refused to let go.

In that moment when everyone's eyes were on his and T'Vala's willful daughter, Sokor chanced to note his brother's reaction. It was momentary, the very definition of ephemeral, but Sokor was certain he saw Suvok's emotionless façade slip to betray an upswell of pity and sorrow at the sight of their children fighting so valiantly to resist this cruel and arbitrary sundering. For just that fleeting instant, Sokor was certain he saw the shimmer of tears in Suvok's eyes.

Sokor brushed the guard's hand from his arm and stepped toward the one wrestling in vain with his daughter. "Stop. You're scaring her. Let me help."

The guard at the fence released Taavik and stepped back to make way for Sokor. He kneeled beside his daughter and whispered to her.

"No more tears, Taavik. Say good-bye to Kevok. It's time to go."

Reluctantly, Taavik and Kevok disentangled their fingers. Sokor picked up his daughter and nodded at T'Vala. They fell in behind the guards who led them to their assigned transport ship. As they walked, Taavik perched with teary eyes on Sokor's shoulder, facing backward toward the life and world from which they were being expelled.

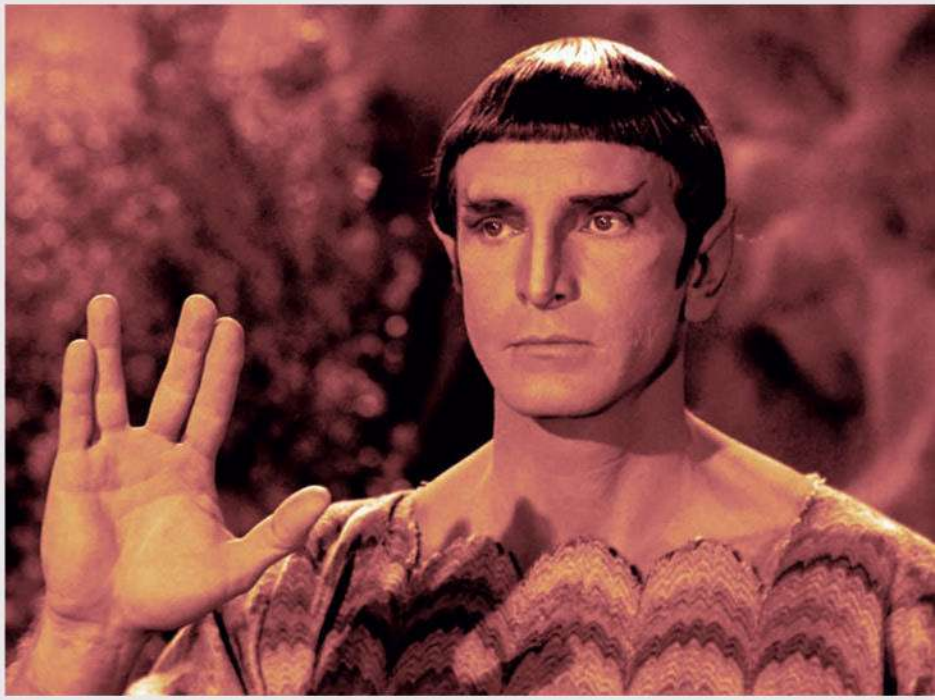
Sokor stole a final glance over his shoulder at his kin. Suvok and L'Naal stood together, faces downcast, as if they could not bring themselves to bear witness. But their son Kevok remained at the fence, hands pressed to the wire, his gaze locked inextricably with Taavik's.

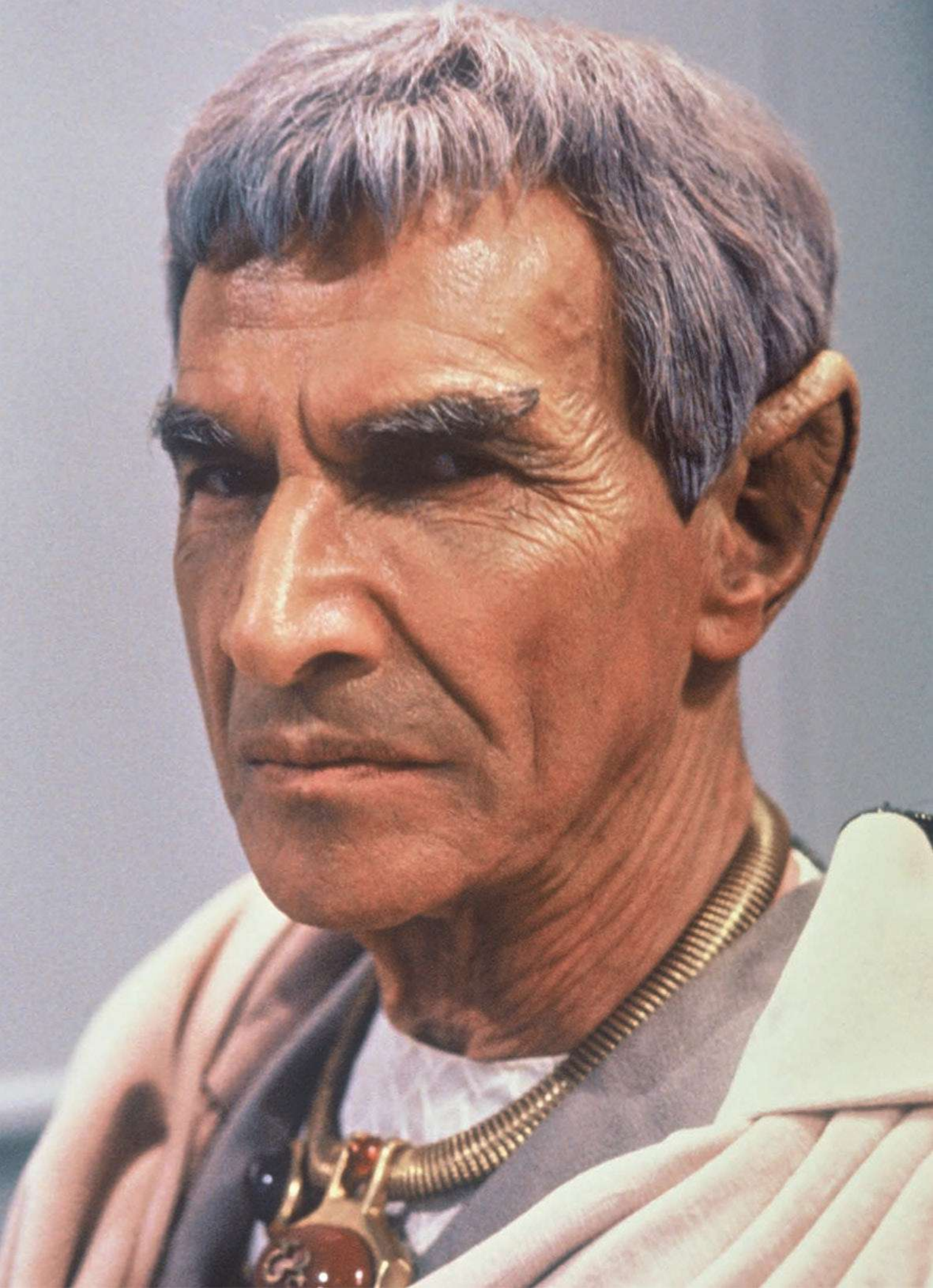
Hot winds whipped up funnels of dust that roamed the beach dunes. Climbing the ramp into a transport ship, Sokor knew his people had an arduous journey ahead of them, one they would not all survive. He suspected his descendants and those of the disciples of Surak would meet again someday, most likely as enemies, to reignite this pointless struggle anew.

If only we could learn from our mistakes rather than repeating them, he lamented.

As the transport's engines rumbled, Sokor pulled T'Vala close so they could hug Taavik between them. Looking into his daughter's tear-stained eyes, and remembering how adamantly she and Kevok had clung to each other, Sokor dared to hope there might come a day when the scorned orphans of Vulcan would be welcomed home and called family once more.

My brother would call such hope illogical. Maybe someday he'll understand … hope always is.





STAR TREK'S FINEST

REMEMBERING MARK LENARD

WORDS: PAUL TRAVERS

Mark Lenard (1924-1996) was the actor who brought wonderful life to the character of Sarek, the Vulcan father of Spock, played by Leonard Nimoy, although his first *Star Trek* role was that of a Romulan Commander in The Original Series episode, "Balance of Terror", marking the first appearance of that race.

"Mark never wanted to leave New York. He wanted to be a Broadway actor," recalled his wife, Ann, in an interview for *Myeloma Today*, published after his death from the disease, in 1996. "For two years running in the mid-1960s, there was only one dramatic play mounted. Prospects did not look bright for a serious actor, so we decided to move. Mark was born in the country and thought Los Angeles would be like moving to the country, so we moved to Los Angeles. We thought it would be fun for a year or two. Then, one month later, Mark was offered the role of the Romulan commander in the original *Star Trek* series."

He gained many other roles, too, in film and on television, before gaining the role of Sarek in his second year in California, becoming a recurring character that was one of the all-time favorites in the *Star Trek* universe. He first played the role in the The Original Series episode, "Journey to Babel", and provided the voice of Sarek in the *Star Trek: The Animated Series* episode, "Yesteryear."

The character was revived for the feature films, *Star Trek III: The Search for Spock*, *Star Trek IV: The Voyage Home* and *Star Trek VI: The Undiscovered Country*, and provided the voice of young Sarek in a brief flashback sequence in *Star Trek V: The Final Frontier*. On television, the character featured again in the *Star Trek: The Next Generation* episodes "Sarek" and "Reunification".

Lenard also held the distinction of being the first actor to play a member of each of the three major alien races: a Vulcan, a Romulan and a Klingon. His role in The Original Series spisode, "Balance of Terror", as the Romulan Commander, marked the first appearance of that race. He also portrayed an ill-fated Klingon captain in *Star Trek: The Motion Picture*, and, separately, was chosen to narrate CD-ROM *Star Trek Omnipedia*, first released in 1995.

His other television credits included the gorilla, Urko, in *Planet of the Apes*, and three appearances in the spy series, *Mission: Impossible*, produced side-by-side with *Star Trek* at Desilu Studios in the 1960s.

Lenard was also an accomplished stage actor. In 1957, he made his Broadway debut in Carson McCuller's *Square Root of Wonderful*. He starred in *Much Ado About Nothing* alongside John Gielgud and had pivotal roles in productions of Ibsen's *Little Eyolf* and *Rosmersholm*, and Chekov's *Country Scandal*. His film credits include *The Greatest Story Every Told*, *Hang 'Em High* and *Annie Hall*.

His many fans regard him as a genuinely open and friendly man who shared many convention appearances with his 'son', Leonard Nimoy.

As an actor, it seems he was, in the main, happy with his fame. Interviewed about his role as Urko in an interview for *Planet of the Apes* magazine, published in 1973, Lenard commented on being associated with two popular franchises.

"Being in a series – in a popular series – is very good," he felt. "It's good for you, and it's good for your ego; it's good for your career and it's good for your pocketbook and it also, y'know, opens other avenues for you. [Playing Urko] is awfully hard work and I'm much busier than I thought I'd be, as I said before, so I don't have the time I wanted to do everything, but otherwise there's nothing wrong."

Lenard, who lived in Manhattan, who had been ill for some time, passed away on 22nd November 1996 at New York University hospital of multiple myeloma, a form of cancer, aged 68. He was survived by his wife, Ann, and two daughters, Roberta and Catherine.

01

02

01 Sarek, *Star Trek: The Search for Spock*

02 Sarek, *Star Trek: the Next Generation*, "Sarek"

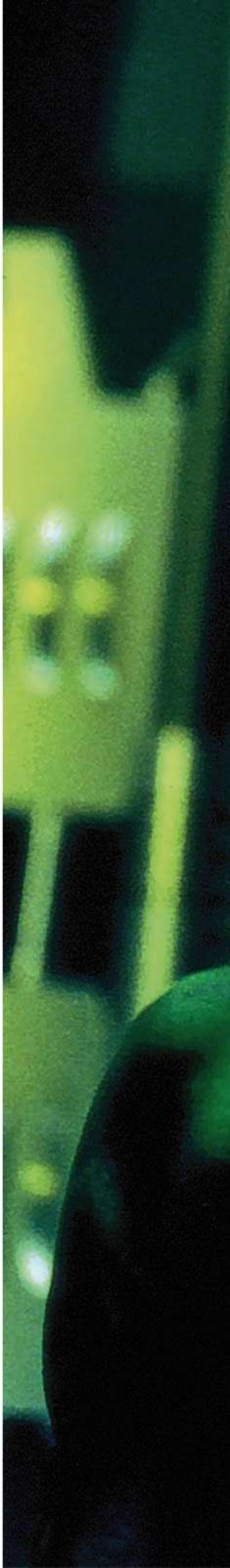
FLASHBACK
FEATURE

An in-depth look at a classic *Star Trek* episode

STAR TREK: VOYAGER'S

"ENDGAME"

WORDS: FRANK GARCIA

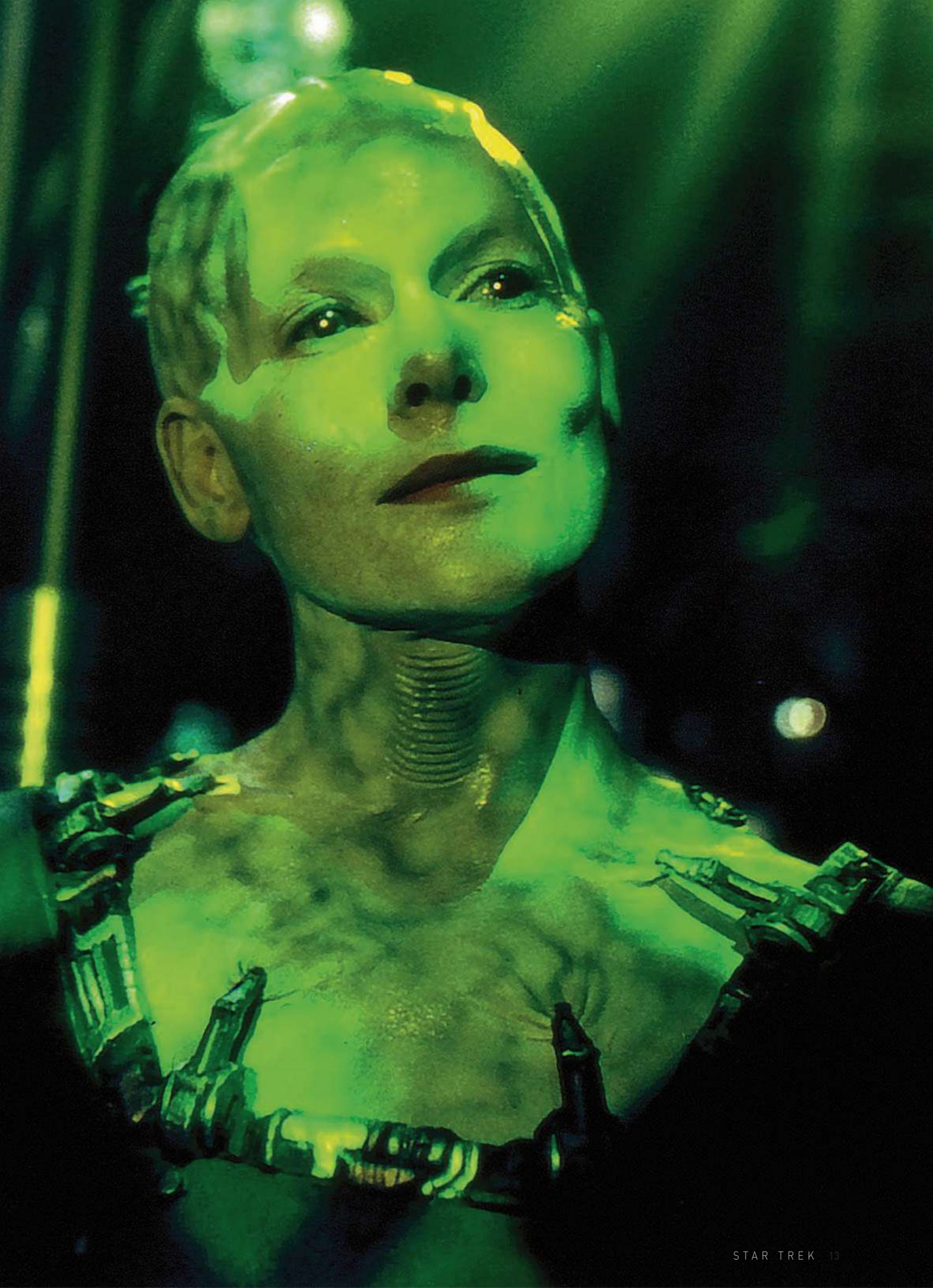


If there were two episodes crucial to a series' success, it is the first and last episodes. The first is most important, naturally, because if you don't attract an audience out the gate, there's no series. The final episode is the second most crucial because it must conclude the saga for the captivated audience. And, since many TV series are notorious for going off the air without an ending, often leaving unresolved plots and characters, there's added pressure to create a final chapter that is exciting and satisfying.

In the case of *Star Trek: Voyager*, the two-hour "Endgame" aired on the American UPN network on May 23, 2001. It was, finally, after seven long years an opportunity to see whether Captain Kathryn Janeway and her crew would return home after being stranded in the Delta Quadrant. Like the two previous series before it, *Voyager* had the luxury of cancelling themselves.

During her long journey, Janeway battled against a seemingly never-ending variety of aliens, who would stop at nothing in order to destroy the Little Starship that crossed their path.

To prepare for the ending of their television series, executive producers Rick Berman and Kenneth Biller began thinking about the finale right from the beginning of the season, knowing that it was the series' final year. Together, they crafted a story with Brannon Braga, one of the series' producers.



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One of the primary goals was to create a story that would be "epic" in scope. Very quickly it was decided that time travel would be an integral component.

One of their first decisions was to have Neelix depart from the *U.S.S. Voyager* and settle in with a group of fellow Talaxians in the penultimate episode, "Homestead." Next, was a decision on whether the ship would, if at all, go home? This was quickly reversed once the story developed. The seeds of a romance between Seven of Nine and Chakotay were also planted in the second to last episode, "Natural Law" although this wasn't immediately obvious until the final episode.

The final story, credited to Rick Berman, Kenneth Biller and Brannon Braga was translated to the screen by Kenneth Biller and Robert Doherty.

01 Admiral Janeway and the Borg Queen in the *Star Trek: Voyager* season seven story, "Engame"

02 Admiral Janeway and Tuvok

02

03 Tom Paris, the Doctor and a pregnant B'Elanna Torres

04 The Borg Queen

THE STORY

"Endgame" begins with a shot of *U.S.S. Voyager* flying over fireworks by the San Francisco Golden Gate Bridge. It's 26 years in the future and the starship crew are celebrating the 10th anniversary of their arrival on Earth. Some crewmembers have lived to be starship captains (Kim) or holonovelists (Paris) while others have died. Tuvok is in a mental institution, because of a Vulcan neurological disease. Acting secretly, Admiral Janeway is determined to break the Temporal Prime Directive by going back in time and help *U.S.S. Voyager* defeat the Borg and expedite the journey home.

Meanwhile, back in time, aboard the *U.S.S. Voyager*, Seven of Nine has begun dating Chakotay. Paris and Torres are anxiously awaiting the birth of their first child and Tuvok is concerned about the beginnings of a Vulcan illness.

05

"THERE'S A POWERFUL MELANCHOLY IN THE AIR, IT PERVADES THE ENTIRE SHOOT, AS WE PROGRESSIVELY 'WRAP' SETS, EVEN PROPS, AND FINALLY RETIRE CHARACTERS WHO WILL NEVER BE SEEN AGAIN."

ALLAN KROEKER

When a temporal rift appears before them, a futuristic shuttle appears and the *U.S.S. Voyager* crew are astonished to discover Admiral Janeway greet them.

In a meeting aboard the ship, the Admiral convinces Captain Janeway that Seven of Nine and Chakotay will die on the voyage home unless they take advantage of a shortcut via a Borg Transwarp Hub hidden inside a neighboring nebula. Accepting her future self's advice, Captain Janeway modifies the *U.S.S. Voyager* with futuristic tech defensive devices supplied by the Admiral, and they

05 Admiral Janeway and Captain Janeway

06 Admiral Janeway's shuttle approaches *U.S.S. Voyager*

06

A "HOMECOMING" INVITATION

"Endgame" may have been the conclusion of *Star Trek: Voyager*'s journey on the television screen, but author Christie Golden continues the storyline in two novels: *Homecoming* (June 2003) and *The Farther Shore* (July 2003).

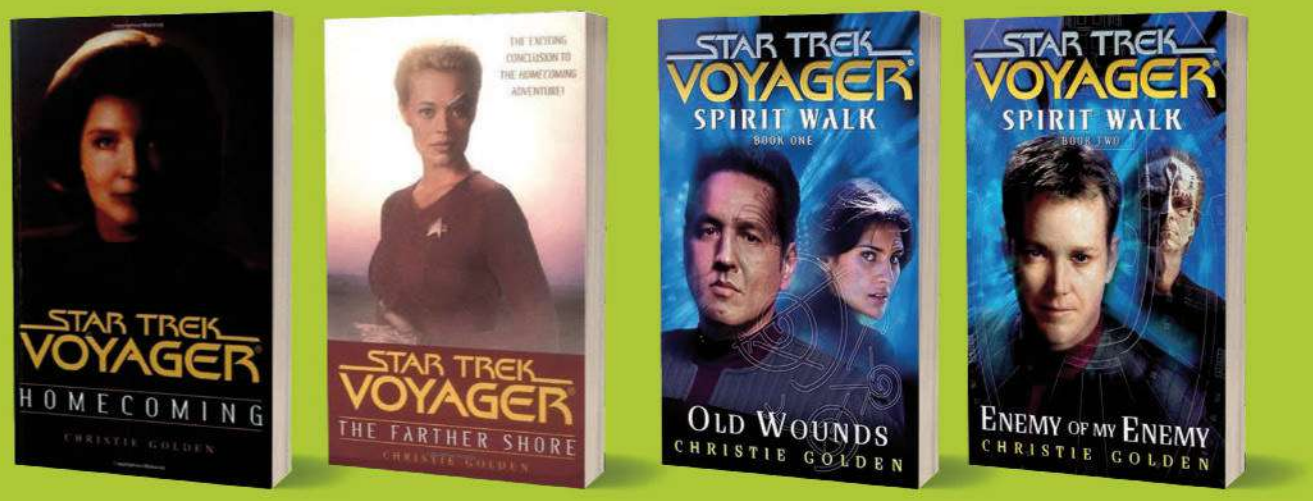
In the first book, we follow the *Voyager* characters as they acclimate to their return home on Earth, but a cybernetic plague strikes the planet, transforming everyone into Borg. The entire planet faces assimilation and *Voyager* may be to blame. In the second, Janeway reconstitutes the ship's crew, and with help from the *U.S.S. Enterprise*, they race against time to defeat the cybernetic contagion.

Discussing her decision-making process in figuring out how to continue the story, Golden said: "I knew from the last movie that Janeway was going to be promoted to Admiral, so that was something I had to consider. I wanted to keep everyone involved in the storyline somehow, but realistically, let's face it — the crew would go their separate ways. Some would have had enough of a Starfleet career and retired, or request non-ship assignments. Some would get promotions. All kinds of things would happen. I thought about where people would logically go, and tried to put them there.

"I didn't want to just start out a whole new series of adventures on the ship, I wanted to have a story here on Earth, about what had happened while the crew of the *U.S.S. Voyager* were gone and how they would reintegrate themselves. The two newest books, *Old Wounds* (November 2004) and *Enemy of My Enemy* (December 2004), really represent the 'relaunching' of the ship itself. On the show, some characters were the focus in some episodes and not in others. There were some episodes in which certain cast members didn't appear at all.

That's what I want to do with these books. Characters who are not physically on *U.S.S. Voyager*, such as Janeway, Tuvok, the Doctor and Seven, and B'Elanna, still will figure into either the main story or a subplot to one extent or another. So I hope there's some variety there for the readers."

This feature was first presented in Star Trek Magazine #121



engage combat with the Borg. As part of a frontal assault against the Borg Queen, the Admiral shuttles to a Borg Cube and transmits a "neurolytic pathogen" directly into the Queen, but she is killed in the process.

On Earth, Admiral Paris detects the transwarp aperture and prepares defenses. When a Borg sphere blasts its way out of the aperture, and is fired upon by Starfleet vessels, *U.S.S. Voyager* emerges triumphant out of the destruction of the sphere. At about the same time, Torres gives birth to Tom's first child. Free of the Borg's clutches, *U.S.S. Voyager* has finally arrived safely at home.

PRODUCTION NOTES

To direct the proceedings, Rick Berman and company chose Allan Kroeker, who filmed *Star Trek: Deep Space Nine*'s finale "What You Leave Behind". He was a veteran of directing over a dozen episodes each of *Voyager*, *Star Trek: Deep Space Nine* and *Star Trek: Enterprise*, plus many other SF genre television shows like *Roswell* and *Jake 2.0*.

When he arrived to begin his pre-production on the episode, Kroeker was surprised that no script was yet available. "Ken Biller, who was running the show in its last season was generally diligent about delivering scripts on time, but this one was delayed because it had to be decided how the series would end," he says.

It was during lunch when Biller told the story to Kroeker and the First A.D., Jerry Fleck. "When the script arrived, we were duly impressed because the script followed – down to a tee – every beat Ken had described to us. Ken is a solid writer. He tells a good story, no nonsense, and this is what he delivered to us.

"I was glad for the direction the script of the finale took: the story finally took our characters home, but also provided a glimpse of our heroes in

07

the future, even if that future never happened – it was like an alternate history – and that the finale didn't waste any time having the characters say goodbye to each other after seven years. I thought Ken wrapped it up pretty well."

Filmed over 15 days, Kroeker says that the atmosphere on the set was quite emotionally charged, with everyone well aware these were the final moments ticking down. "It's always emotional, even for those who seem otherwise detached from the show. It's been home for seven years, that's longer than most of us spend in any given school. There's a powerful melancholy in the air, it pervades the entire shoot, as we progressively 'wrap' sets, even props, and finally retire characters who will never be seen again."

> "THE PRODUCERS, CAST, AND CREW OF VOYAGER WERE EXEMPLARY... THEY WERE FINE PEOPLE TO BE ENGAGED WITH OVER SEVEN YEARS."
>
> **ALLAN KROEKER**

Just as *Voyager* was winding down, elsewhere on the lot, *Enterprise* was gearing up. "There was a big push for me to finish the scenes quickly so they could start tearing down the sets," says Kroeker. This was tough for the actors, he says. "Imagine trying to rehearse a scene amidst the sounds of de-construction, watching walls of your home being carried off the stage as you are trying to find your lines."

And there was a lot of work to be done, to conjure up the epic aspects of the production. For example, special effects.

One of the most startling scenes in this story was watching the white-haired Admiral Janeway acting with her younger self. This proved to be arduous for actress Kate Mulgrew, who had to memorize the dialogue and timings for both sides of the conversation. The process of filming these scenes proved to be time-consuming and technically tricky.

"The process of filming her interacting with 'herself' was feasible firstly because of Kate's discipline and precision as an actress, and also thanks to our world-class Visual Effects Team, namely Dan Curry and Ron Moore," says Kroeker.

"We used extensive motion-control technology. When I was planning my shots, Dan Curry urged me to stage the choreography of the two Janeways, as if there were two actresses in the scene. He said, 'Just think of how you would want to shoot it, how you would want to tell the story.' Dan Curry and Ron Moore would then figure out how to transpose my choreography into motion control.

"I was able to have the actors move around the set, cross each other, even touch each other. This would require a lot of meticulous frame-by-frame rotoscoping, because we didn't have the time to shoot it on a green-screen stage, adding motion-control plates of the set afterwards. It all had to be accomplished on a set with no green screen."

To illustrate the quality of this "double-image" effects, watch this scene and see how Admiral Janeway hands the Captain a coffee cup. "This was Kate Mulgrew's idea," notes Kroeker. "As we were blocking the scene, she suggested she do this, because it was kind of a Janeway thing, the ever-present cup of coffee in her ready room, and it would be nice to transfer it from one Janeway to the other, kind of like a Talisman.

"The producers, cast, and crew of *Voyager* were exemplary," notes Kroeker. "They were fine people to be engaged with over seven years. Many of them worked on *Enterprise* as well and I will miss them."

07 The Borg Queen

08 Admiral Janeway and an older Harry Kim

08

DESIGNING STAR TREK

Behind the scenes production secrets revealed

UNIQUE DESIGNS

Star Trek: Voyager designer Tim Earls reveals the secrets of creating all-new spacecraft and alien locations on demand, scenery used in just one story never to be seen again – including the series' finale, "Endgame"...

THIS FEATURE WAS FIRST PRESENTED IN STAR TREK MAGAZINE #121 IN 2005

Unlike many television series which rely heavily on standing (permanent) sets or locations which can be readily found, *Star Trek* was almost like designing a feature film every two weeks. Like *Star Trek: The Next Generation*, *Star Trek: Voyager* was rather demanding with regards to creating "new worlds, new civilisations" on this biweekly schedule. Naturally, to achieve this, quite a bit of design, construction and money was invested in many episodes to bring about something new and fresh.

We were often asked to build something "we've never seen before." Some episodes, due to an ambitious script requiring new and elaborate sets, would bring in high cost estimates, not only in terms of material. Overtime for the art department and construction crew was sometimes required, in order to be finished in time for scheduled shooting.

However, due to the fact that this was television and *not* a feature, ways were found to bring the cost of new sets down. In most cases this goal was reached with a collaboration between the producers, the writers and the art department. Therefore, in order to provide these sets without compromising quality in design and construction, the costs were sometimes spread over subsequent episodes.

There were one of two ways to do this. The first was to follow the expensive episode by what was called a "bottle" show, a show that's one in which the entire episode can be shot on standing sets – mainly on the ship. "Q2" is a good example. The second way to keep the costs down was to design and build the new set in such a way that it could be "recycled" in the following episodes.

01 *Star Trek: Voyager* Season 7 "Engame" switch panel design for Admiral Janeway's apartment

02 Janeway's shuttle interior concept

03 One Small Step" shuttle control module interior design, seen in *Star Trek: Voyager* season six

04 *Star Trek: Voyager* "Barge of the Dead" Klingon Barge interior design

Earlier, I mentioned a collaboration between the producers, writers and the art department. In order to meet the cost requirements of an ambitious storyline, the next episode or two would be rewritten in a way as to take advantage of the new set. Often, the art department would get advanced notice of the next few episode storylines. This allowed us to incorporate flexibility into the design, so the new set could be easily and economically reconfigured.

Of course, this wasn't always the case. Besides being three of the most satisfying episodes on which to work, "Barge of the Dead," "Unimatrix Zero" and "One Small Step" are also three examples of shows which required elaborate new sets which were never recycled.

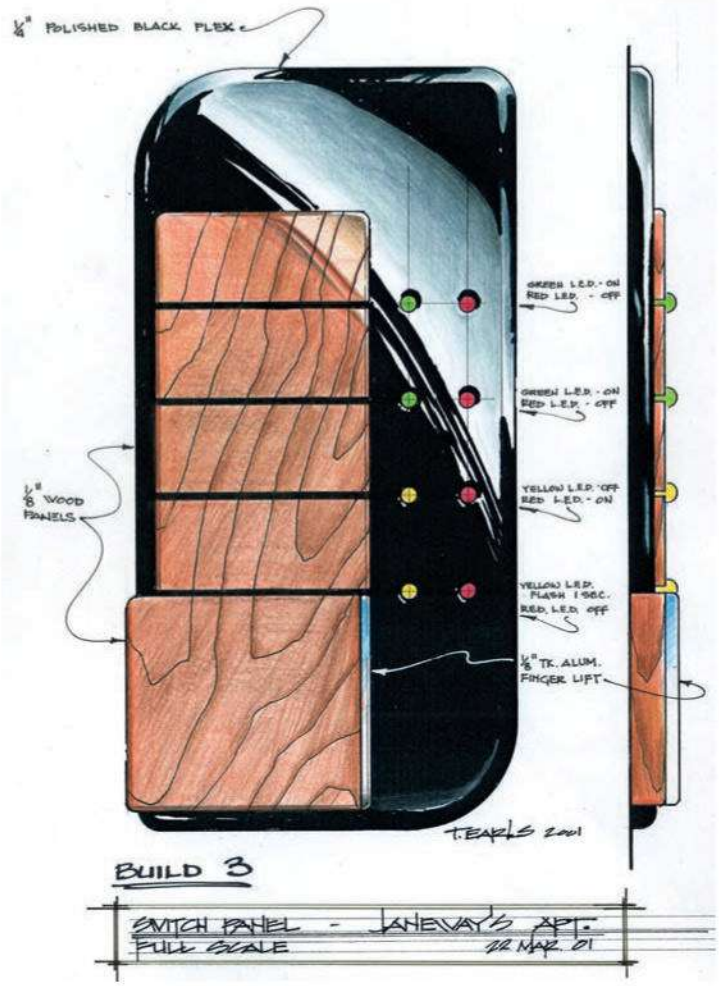
BARGE OF THE DEAD

The Klingon Barge of the Dead, had it been built in its entirety, would have taken up a large part of Stage 16, which held many of our 'swing,' or temporary, sets. And we didn't quite have that much room. Instead, it was decided that only half would be built. To differentiate between the bow and stern, the ship's wheel was designed to be "wild" or removable. Originally, the sides were built low like a Viking ship (from which it drew inspiration) as to allow the characters to debark when they arrived at Stoval Cor. Since this would have required extensive blue-screen work, the sides were built up and incorporated a pivoting gangplank instead. The underside of the deck was curved to allow an on-screen rocking motion. Interestingly enough, the actors did not know this, and were a bit surprised at the start of rehearsal and the deck began to pitch!

ONE SMALL STEP

I personally think that for "One Small Step", the *Mars One* command module was everyone's pride and joy. Quite a bit of research was done by the art department to make it a convincing extension of current trends in space exploration. Unlike most ships shown in *Star Trek*, this one was designed specifically for zero g. Although, the surface upon which the pilots' seats were mounted could be considered the "floor", the intention was to imply that there was no up or down. Actually, the main reason that surface contained panels for storage compartments and remained relatively flat, was to allow the cast and crew the ability to walk around without tripping.

It was by far one of our most detailed sets as well. Almost every surface contained control panels, equipment or storage lockers. The set was so detailed that even the forward viewports had degree markings applied to give the pilot visual cues for docking manoeuvres. The hatches were based on those used on the International Space Station. (And I noticed they were re-used in the engine room on *Star Trek: Enterprise*.)


1/8" POLISHED BLACK PLEX
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YELLOW L.E.D. - OFF
RED L.E.D. - ON
YELLOW L.E.D. FLASH 1 SEC.
RED L.E.D. OFF
1/8" TK. ALUM. FINGER LIFT
1/8" WOOD PANELS
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BUILD 3
SWITCH PANEL - JANEWAY'S APT.
FULL SCALE
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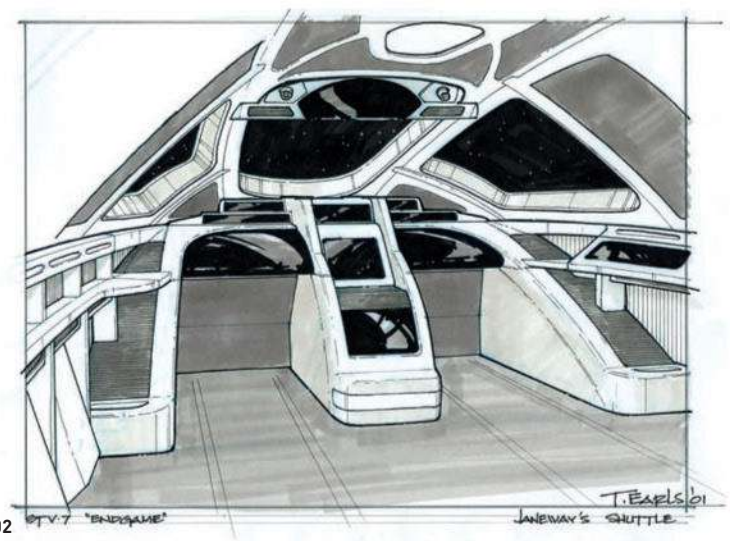
01


T.EARLS '01
JANEWAY'S SHUTTLE

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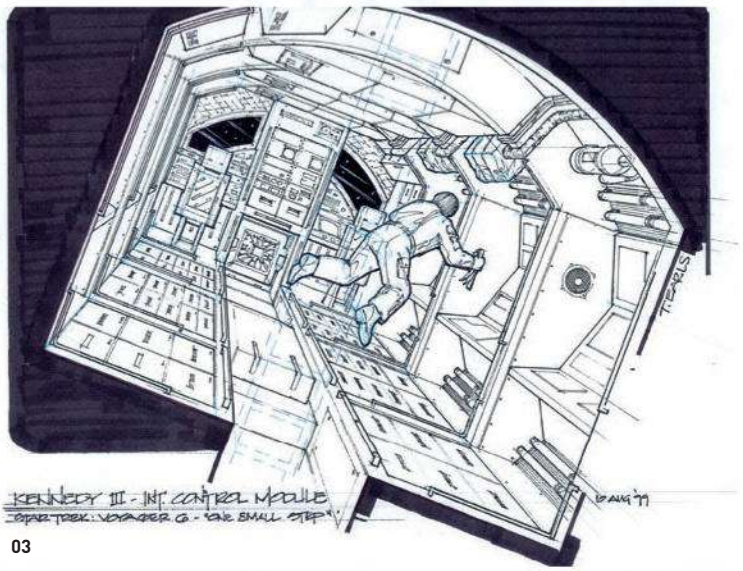
T.EARLS
KENNEDY III - INT. CONTROL MODULE
STAR TREK: VOYAGER 6 - 'ONE SMALL STEP'
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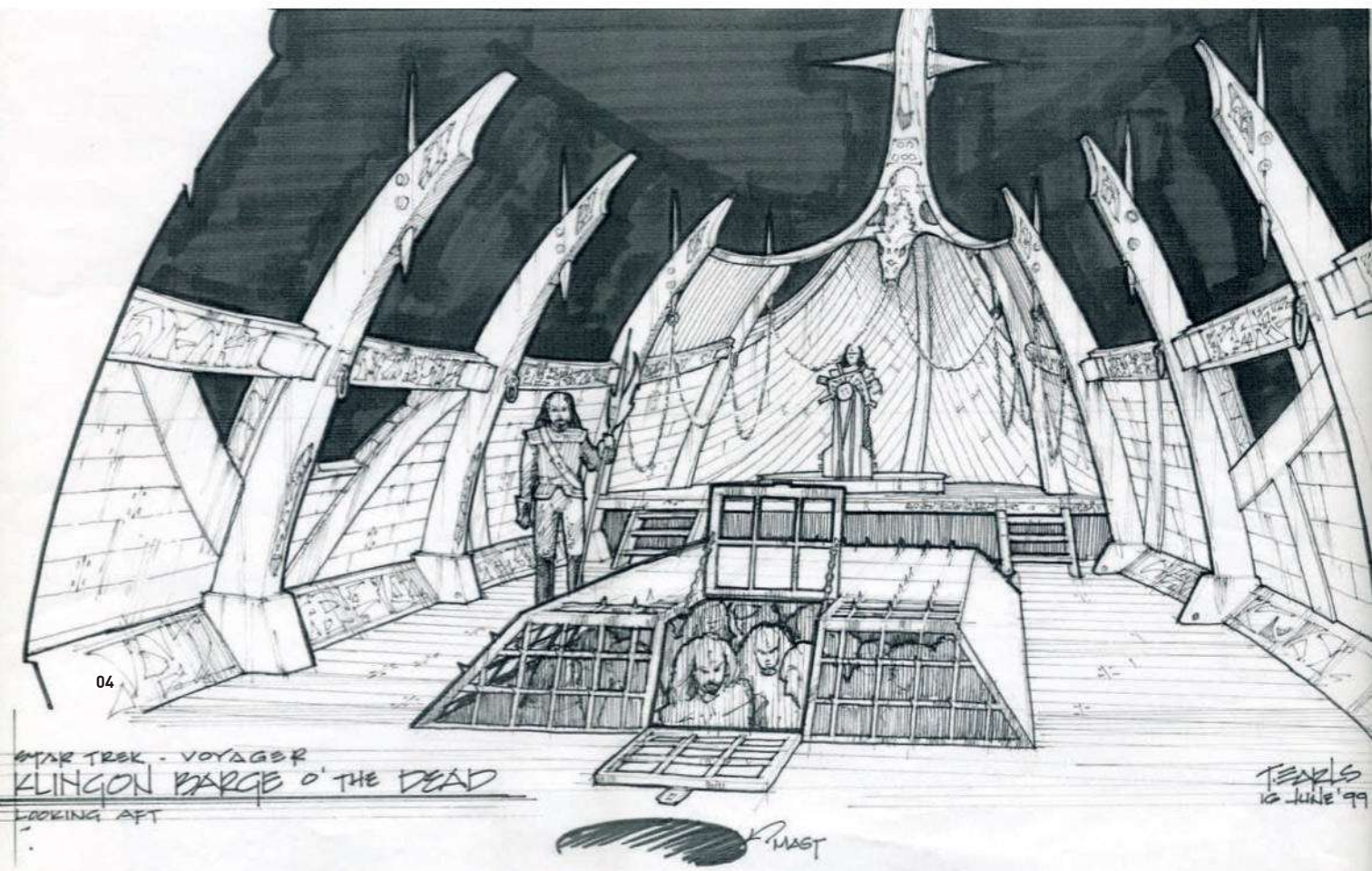
STAR TREK - VOYAGER
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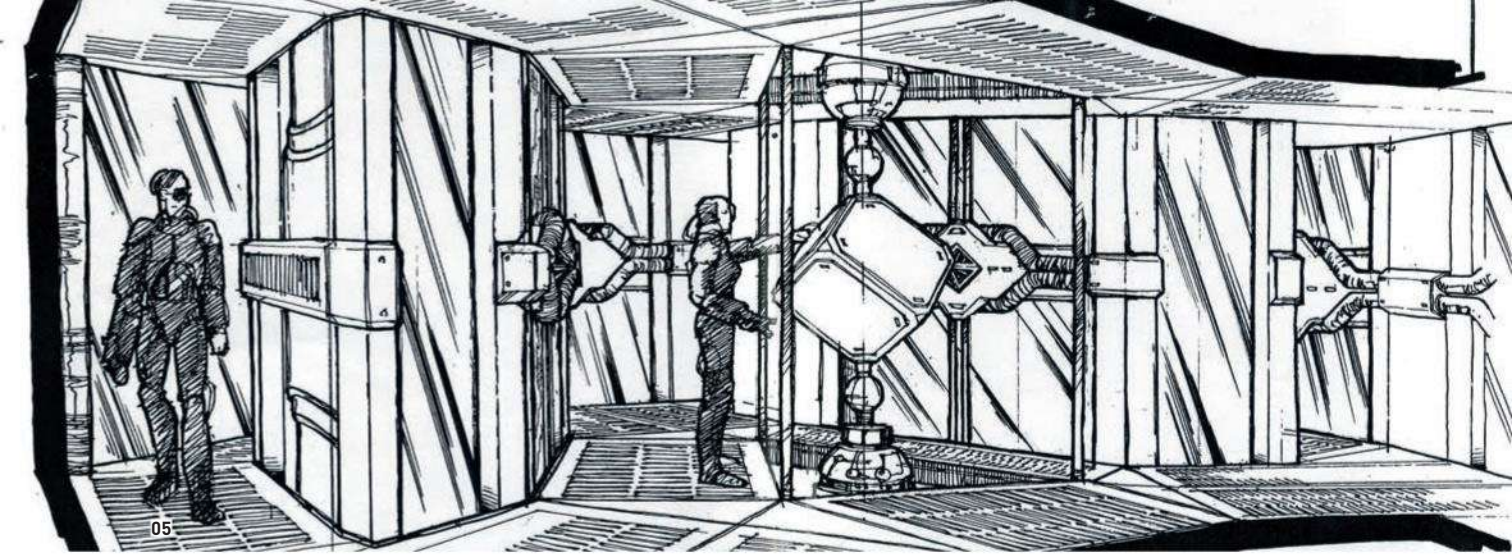

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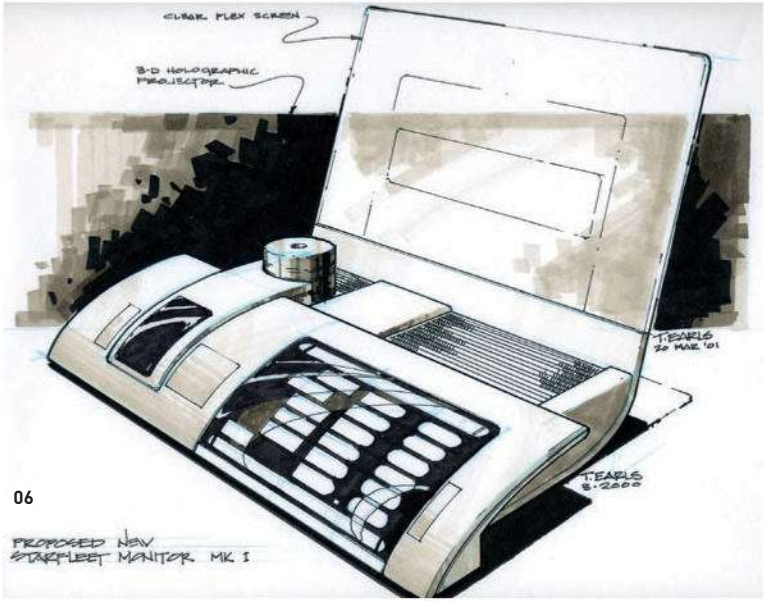

06

Rick Sternbach's job was to design the exterior of the module, so he and I worked closely to make the interior and exterior features matched.

Rick Sternbach, Designer and Senior Illustrator on *Star Trek: Voyager*, had to design the exterior of the module, so he and I worked closely to make the interior and exterior features matched.

UNIMATRIX ZERO

The Central Plexus in Unimatrix Zero was supposed to be located within the very heart of the Borg Collective. The interesting aspect of this set was that we wanted to show that set was merely a very small section of a massive maze of corridors. We accomplished this with a clever triangular plan and an extensive use of mirrored surfaces. No matter which way you looked, it appeared as if there were several layers of corridors in every direction. The 30-60 degree angle at every junction guaranteed that the camera would never see itself. The actual device in the core was made to resemble a Borg cube and was originally designed to be mounted at a 45 degree angle. However, cost and time restraints dictated otherwise.

ENDGAME

The challenge with "Endgame" was trying to project the design and technological advances of *Star Trek: Voyager*'s time period by a few years into the future. Projecting advances by a few centuries is a little easier because almost anything is possible. Future Janeway's apartment, her desktop monitor and Starfleet shuttle were three of the elements I worked on for that episode.

The biggest change to the standard desktop monitor was to eliminate the thick backlit screen and use semi-transparent plex upon which graphics and video would be projected, marking a development much like how cathode ray tubes have been replaced by LCD screens today.

One of the details we included in Janeway's apartment was a small wall console which one could control and monitor the lights, HVAC (heating, ventilation, and air conditioning) system and security. The logic is that although everything in *Star Trek: Voyager*'s era can be controlled with voice commands, there would be times when this would not be desirable or appropriate. The bits of wood finish also add a bit of residential feel. (If you watch the episode closely, you can see the special effects crew added a note of authenticity – when her front door is opened one of the LEDs on the panel blinks to indicate that the security system is active.)

We approached the design of Janeway's shuttle cockpit in the same way one would update the interior of a new car model. The locations of primary controls remained but the elements were updated and streamlined, more integrated to give a unified look to the interior. I also wanted to add details which are often overlooked in cockpit sets and are common in real cockpits – reading lights and directional airvents – which can be seen above the pilot and co-pilot positions.

05 "Unimatrix Zero" Borg central nexus concept, develped for *Star Trek: Voyager* season six

06 "Engame" nav monitor concept

Tim Earls is an artist and illustrator who worked as a set designer on *Star Trek: Voyager*. In addition, he illustrated the *Starfleet Technical Database* articles, the *Star Trek: The Starfleet Survival Guide*, and assisted in the illustrations for *Star Trek: Star Charts* and *New Worlds, New Civilizations. Since working on Star Trek: Voyager,* he has gone on to work on many TV shows, including *Firefly, For All Mankind* and *The Mandalorian*; and a wide range of feature films, including several Marvel superhero movies

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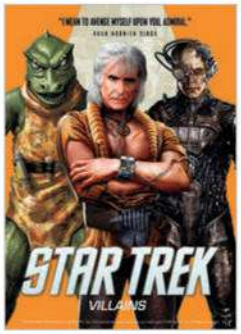
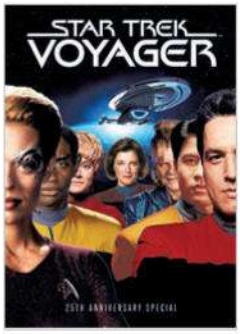


***Star Trek* Villains**



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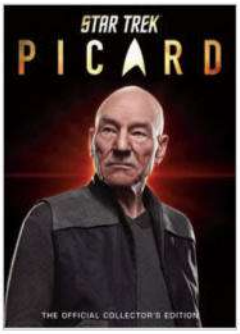

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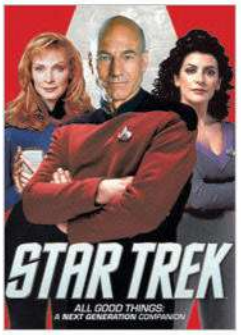

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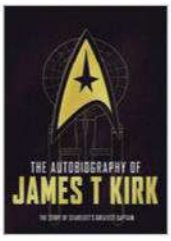
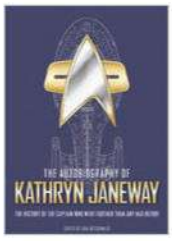
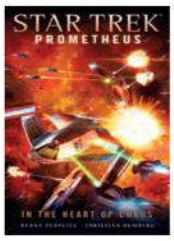


The Autobiography of James T. Kirk



The Autobiography of Kathryn Janeway

The Autobiography of Jean-Luc Picard



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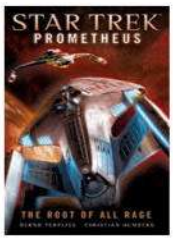

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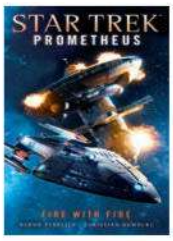
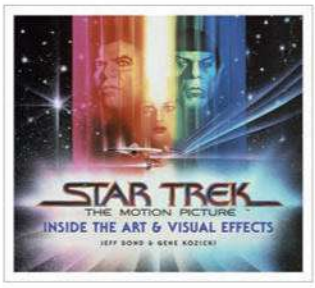


***Star Trek Prometheus:* Fire With Fire**

ART BOOKS



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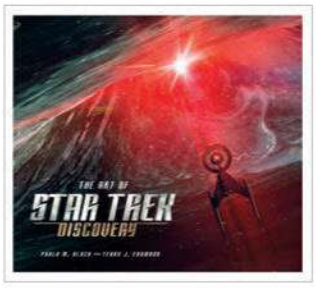

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EXCLUSIVE FICTION

Academy Acquisition

STORY: JAKE BLACK
ILLUSTRATION: ANDY WALKER

Class dismissal tone rang out, and a group of first year cadets exited to the beautiful grounds of Starfleet Academy. It was a perfect day in San Francisco, the sun shining down on the well-manicured grass and trees, birds chirping, and the cadets laughing and having a good time.

All of them, except the Ferengi, Nog, who was trailing behind his classmates.

Nog had found the first weeks at the Academy to be a difficult adjustment compared to life on Deep Space 9. For one thing, he was the only Ferengi on Earth – a fact his fellow cadets rarely let him forget. For another, classes were harder than he'd expected – but he was determined to make it through the Academy and achieve his dream of becoming a decorated officer, making friends along the way.

"Hey! Wait up!" Nog called out, picking up his pace, drawing the attention of some of the cadets.

"What do you want, Nog?" an annoyed Andorian named Schenck asked.

"Anybody want to study with me for Lt. Commander Dillon's xenobiology class later?"

Most of the group scoffed at the offer, but Cadet Whitaker, a human woman, crouched to be eye-to-eye with the Ferengi.

"I might be able to," Whitaker said.

Nog grinned, hopeful that he'd found his first friend. "Really?"

Schenck stepped forward, pulling Whitaker to her feet.

"He just wants to cheat off your homework," Schenck said. "It's what *they* do."

"I would *never* – " Nog began to protest, angrily, but Schenck stepped toward him, pointing at the Ferengi, as if he was in a court room.

"Yeah, right," Schenck countered. "What's that saying your people have? 'You can't free a fish from water'?" Then he turned, and pulled Whitaker away..

Devastated, Nog walked slowly back to his quarters.

Maybe Uncle Quark was right, he thought. *Maybe this was a huge mistake.*

* * *

A short time later, Nog hoped to find some respite from the crushing experience he'd had with his classmates. Struggling to get to sleep, his eyes getting heavy, he lay on his bunk, staring at the ceiling, replaying the incident with Whitaker and Schenck over and over in his mind.

Why are they so cruel? He wondered.

Starfleet was supposed to represent the best of the best and be infinitely inclusive. But so far, Nog knew, Deep Space 9, with all its conflict and danger, ironically seemed to be more welcoming than Starfleet Academy.

Sleep was approaching, yet he still couldn't shake the awful experience he'd just had. Then, as he was about to drift off, a computer voice rang out.

"Priority message for Cadet Nog," the computer

said.

Nog was startled fully awake. He moved to his personal terminal. Who would send him a priority message? Captain Sisko? His father Rom?

"Computer, open message, authorization code Nog Gamma 7-9-9-7," he said.

The screen flashed four simple words from an anonymous sender: "Go back to Ferenginar." Nog buried his head in his hands. He had, in fact, made a terrible mistake.

* * *

"Cadets, in seven days you will face your first test in close quarters combat," Academy Tactical Instructor Commander Runnels said. "You will each be issued a point-five type phaser and a targeting sensor vest. You will be placed in a cave-like holodeck simulation. If your sensor is hit by phaser fire, you will be eliminated and removed from the simulation. The last cadet standing will receive the highest marks on the exam."

Nog looked around at his classmates, listening. They were anxious about the test.

"I've never even touched a phaser!"

"I heard that cave simulation is brutal."

"That's why they call Runnels the 'Starfleet Nightmare.'"

"It's going to be great!" Nog exclaimed, silencing the room. Every eye in class focused their full attention on him.

"I mean, it will maybe be great," Nog stammered nervously.

"It is not logical that, for you, it 'will be great,'" a Vulcan named J'Nas said. "Your size and speed will make you an easy target for the rest of us."

"An easy target…" Nog muttered to himself.

* * *

Nog sat on a bench on the Academy grounds, reading over Commander Runnels' phaser tactics report on his PADD. In the distance, his sensitive hearing picked up a conversation between a couple of his classmates, Cadets Ford and Thompson.

"This combat test is going to be our ticket to Red Squad," Ford said.

"Absolutely. You up for another practice round tonight?" Thompson replied.

The words "practice round" piqued Nog's interest. He liked Ford and Thompson. Two of the most popular cadets in their class, he felt like they could be his friends. And if they were getting in some practice….

Nog chased down Ford and Thompson, "Hey guys! I hope you don't mind, I overheard you talking about the combat test."

"You overheard?" Ford asked.

Nog motioned to his ears. "Of course. The seventh Rule of Acquisition: 'Keep your ears open.' What's that about some extra practice tonight? Do you mind if I join in? I could *really* use it!"

Ford and Thompson looked at each other and smiled.

"Sure, you can train with us," Thompson said, with a laugh.

"And can you tell me about Red Squad?" Nog continued.

"Of course," Cadet Ford said, causing the Ferengi's eyes to get wide. "Red Squad is the most elite group the Academy has to offer. I'm sure you could get in."

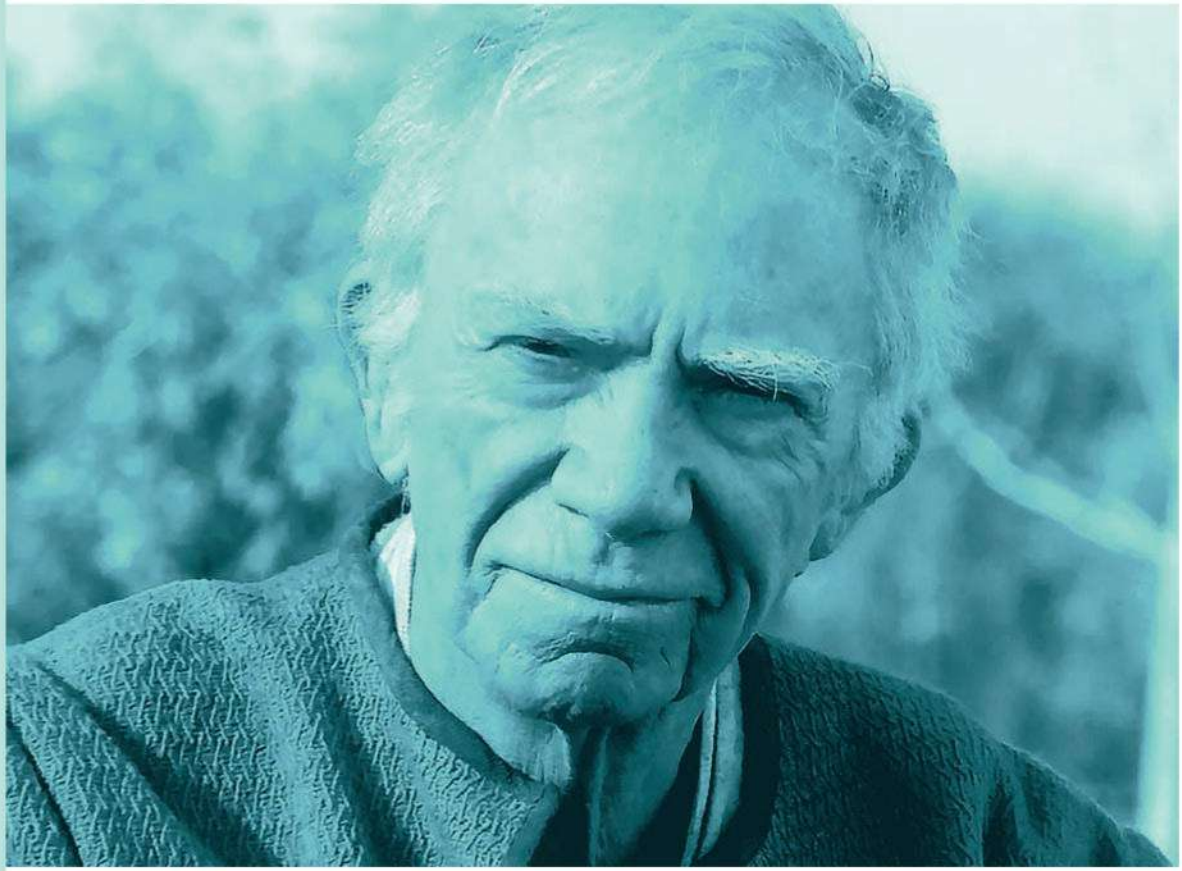
Nog's eyes grew wide, "Wow, really?"

"Oh, for sure! I mean all you'd have to do is buy your way in with latinum. That's how you Ferengi ever do anything, right? Buying opportunity?" Thompson said, his smile turning to a sneer. "That's how you got into the Academy, right?"

Nog's heart fell into his stomach. "That's not fair," he said.

"Well, life's not fair," Ford replied. "By the way, did you get my message the other night?"

Ford and Thompson walked away, laughing.



"THE BIGGER THE SMILE, THE SHARPER THE KNIFE," NOG MUTTERED, HIS VOICE CRACKING.

"The bigger the smile, the sharper the knife," Nog muttered, his voice cracking.

Nog slumped down beneath a large elm tree and began to cry. And then he cried harder. And harder. It was clear he was going to let everyone down. His father, Captain Sisko, even Uncle Quark. And it seemed like his fellow cadets refused to see him as anything other than a stereotype. Tears cut a path down his cheeks, dripping to the ground.

"If you're going to water that tree, best not to use salt water," a man's voice said from above Nog.

Nog rubbed his eyes, wiping the moisture from them with his sleeve, "What?"

"Your tears. The salt in them will kill this tree, and I can't have that. It has to live for another thousand years, at least!" the man said impatiently.

"Who are you?" Nog asked.

"I'm Boothby, the groundskeeper here."

"Well, leave me alone, Boothby," Nog returned, shoulders slumped. He was not in the mood for company.

Nodding, Boothby began pulling weeds in a nearby flowerbed. Nog watched in a mix of curiosity and frustration, as the masterful groundskeeper tended to his work. It was a fascinating display; an odd mix of aggression and care.

"Nog, come here and help me a minute," Boothby asked, motioning to Nog toward him with his trowel, though not looking at him, too focused on the noxious plants sprouting between to his prized flowers.

"How did you…" Nog began. "Oh, right. The token Ferengi. The word's spread, then. Are you going to insult me, too?"

Boothby ignored the question, instead handing Nog a small handheld rake. "Drag this through the soil over here. You'll feel some resistance. That's the weeds' roots. Keep pulling them with the rake until they surface."

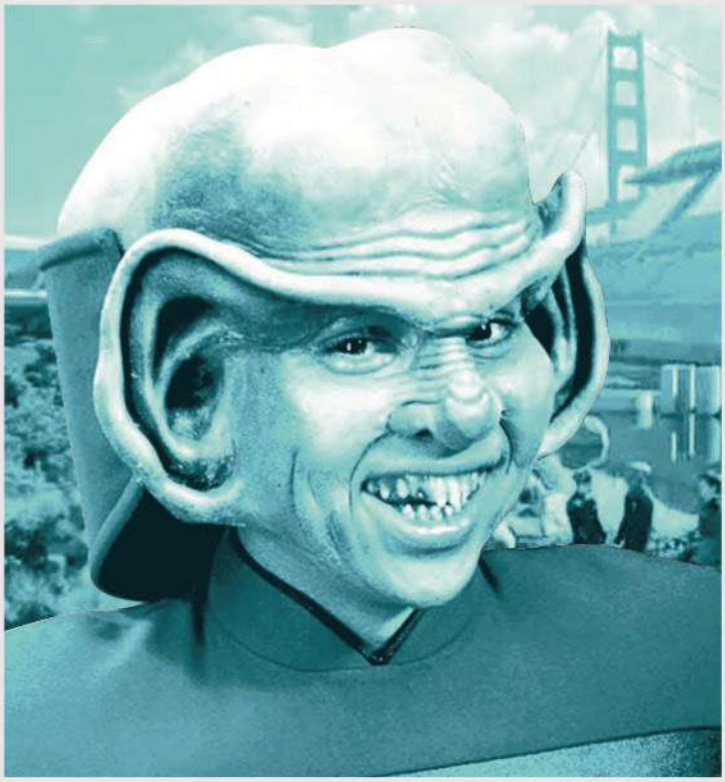
Nog obediently followed the groundskeeper's instructions, tugging on clusters of roots beneath the soil. He could feel the roots break, causing them to rise through the soil.

"I don't have time for this. I need to prepare for a combat test," Nog complained. Again, Boothby ignored the comment, gathering the roots Nog had dug up and setting them aside.

"Now, take this and dig some small holes in the dirt where the roots were," Boothby said, handing Nog the trowel.

Nog, again, did as he was asked. Boothby nodded approvingly and filled each hole with seeds.

"We can send signals across



time and space, deconstruct and reconstruct matter, but we can't have weed-free flowerbeds," Boothby said. "And every few years, we have to replant the seeds for new flowers to grow in place of the weeds."

"Boothby, I really need to…" Nog began.

"You know, you're not the only cadet to ever experience what you are going through," Boothby interrupted curtly. Nog stared at him quizzingly.

"What do you –?"

Boothby patted the soil over the seeds and looked Nog in the eye. "The first member of every species to join Starfleet faces the same suspicion and doubt from their fellow cadets."

Boothby cleaned up the excess dirt and weeds as he continued, "You know Commander Worf? He was the first Klingon. Imagine what he went through thanks to centuries of conflict between the Federation and the Empire."

Nog was caught off guard by Boothby's comment. Though he hadn't gotten to know Worf very well before leaving the station for the Academy, he deeply respected him. He'd never considered what his Academy experience must have been like.

Nog looked on, lost in thought, as Boothby carefully placed more seeds into the ground. "Not even having his adoptive human brother here prevented him from being bullied."

"That's unbelievable. Who would be foolish enough to pick a fight with *Worf*?"

"Fools is the right word," Boothby said, looking up from his plants and meeting Nog's gaze for the first time. "Only fools bully you, Nog."

"It certainly doesn't feel like that," Nog said quietly.

"You've just been planted in the soil, Nog. But soon, you're going to bloom into something beautiful," Boothby said, pointing first to the freshly planted seeds and then to the large elm tree, "and strong."

"But how can I? Everyone here either doesn't trust me or, worse, hates me," Nog countered.

Boothby clipped a yellow flower from the bed and handed it to Nog. "All those things they mock you for are your greatest assets. Remember, you might be the first Ferengi in Starfleet, but don't let yourself be the last."

"Thank you, Boothby," Nog whispered.

"It's the advantage of a long tail view of all this," Boothby said before leaving Nog for another of his flowerbeds.

* * *

That night, Nog felt the weight of Boothby's words.

I've never been ashamed of being a Ferengi, he thought. *Why should I be? My ears, my size, they* are *assets. They're the best part of me.*

He glanced at the flower Boothby had given him, feeling his confidence grow. *I am going to bloom*! He thought. *And generations of Ferengi will, too.*

* * *

Clad in their target vests, phasers in hand, Nog and his classmates entered the training holodeck. A sprawling cave stood before them. The combatants had 90 seconds to find their initial positions. Nog stood behind a corner on the west side of the cave.

Holding his phaser at the ready, Nog could hear footsteps approaching a long distance away. It was obvious the individual was trying to tip-toe toward his hiding spot. Nog swung around the corner, firing a blast that hit Cadet Schenck directly on his targeting sensor.

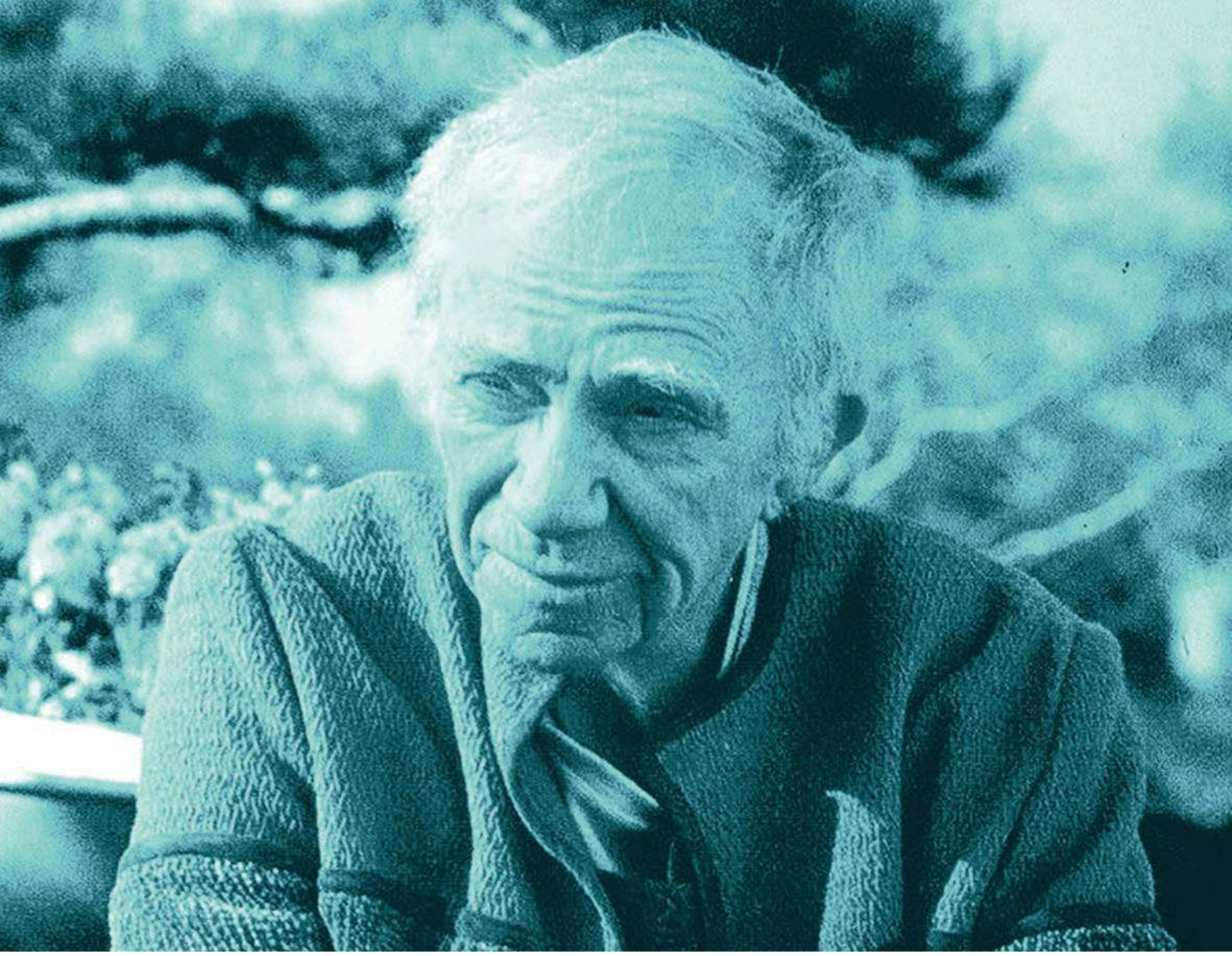
"How did you –" he started to say.

"It's what I do!" Nog gleefully replied.

Phaser fire was everywhere! Nog heard targets beep their *Hit* notification and fellow cadets complaining about losing. He couldn't help but laugh when he heard Ford eliminate Thompson.

From a platform above, J'Nas fired toward Nog, who dodged the blast by rolling inside a tiny crevasse in the cave wall. From his protected location, he fired his red beam at J'Nas, eliminating the Vulcan.

Soon, Nog and Ford were the final cadets in the exercise. They exchanged countless blasts of phaser



"THAT'S UNBELIEVABLE. WHO WOULD BE FOOLISH ENOUGH TO PICK A FIGHT WITH *WORF*?"

energy, each missing the others' target. Nog climbed on a high pedestal that reminded him of the Promenade on DS9. From that vantage point, he saw Ford walking tentatively along a cliff's edge below.

Nog called out, "Hey Ford, here's a note for you!" He pressed the trigger on his phaser, landing a direct hit on Ford. "I'm not going anywhere!"

The cave disintegrated into the yellow and black grid pattern of the holodeck as Commander Runnels' voice boomed over the holodeck comms system, "Congratulations, Cadet Nog! You are the sole survivor and have received the highest points in this exam."

Nog strode out of the simulation room, into the waiting corridor. There, he saw most of the other cadets glaring at him. But, for the first time since he arrived on Earth, their looks of disdain didn't bother him, and there were even a couple, like Whitaker, who were actually *smiling*!

* * *

The following day, Nog found Boothby watering the seeds they'd planted together.

"Booth-by!" he called. "I have wonderful news!"

Boothby grunted an acknowledgement before Nog regaled him with the events of the test.

"You were right! Every part of me is as valuable as latinum," Nog declared. "Even more valuable!"

Boothby nodded as Nog continued, "I know the other cadets won't accept me overnight, but they will eventually. It's what makes Starfleet, Starfleet!"

Nog noticed Boothby shifting his watering to a bed of the yellow flowers like the one the groundskeeper had given him a few days earlier.

"By the way, what are those flowers called?" he asked. "They bloom so quickly."

Boothby turned to face him, and said, simply, "Daylily Ferengi Gold."

"Ferengi Gold," Nog said with a grin. "I like that."

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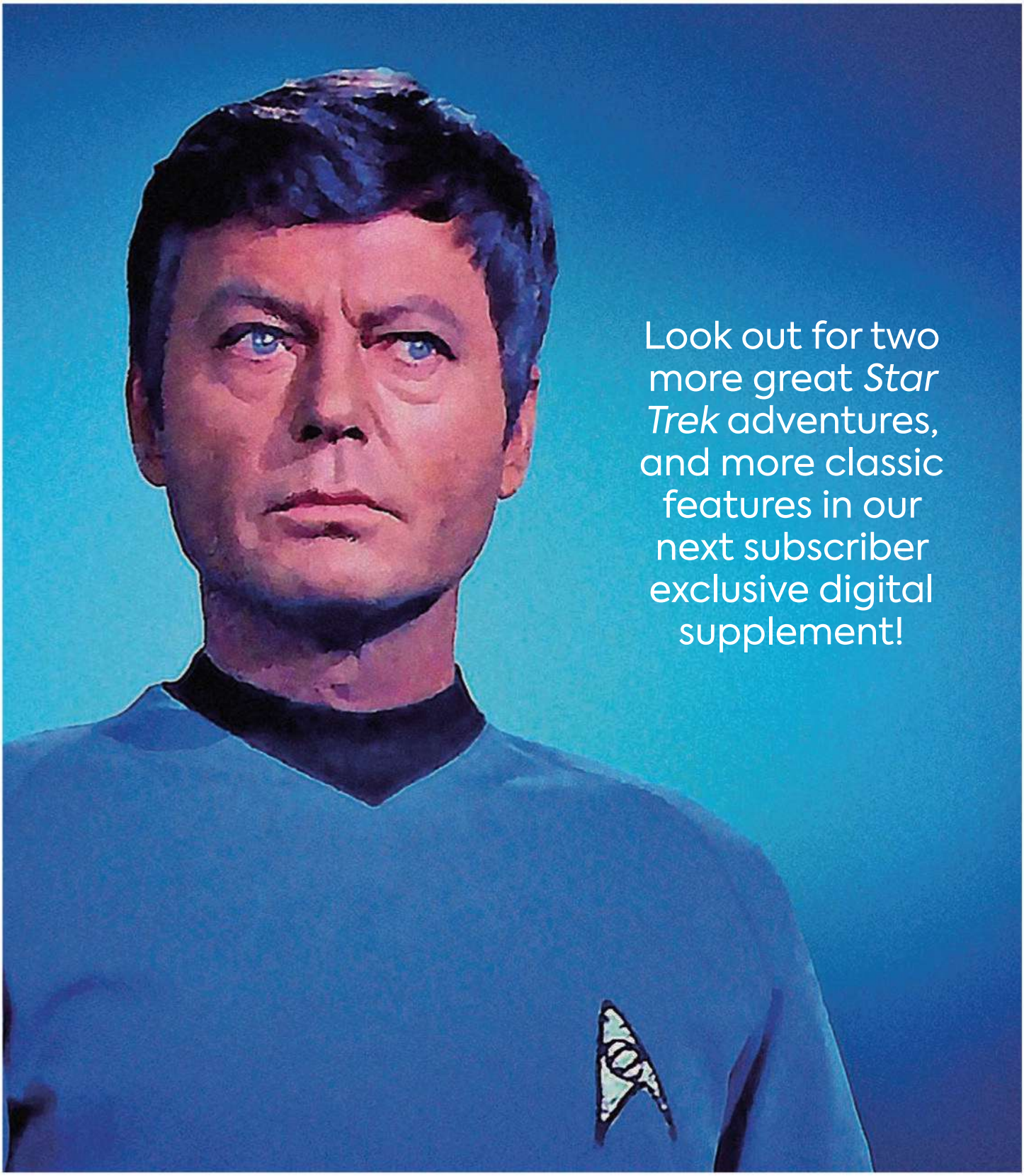

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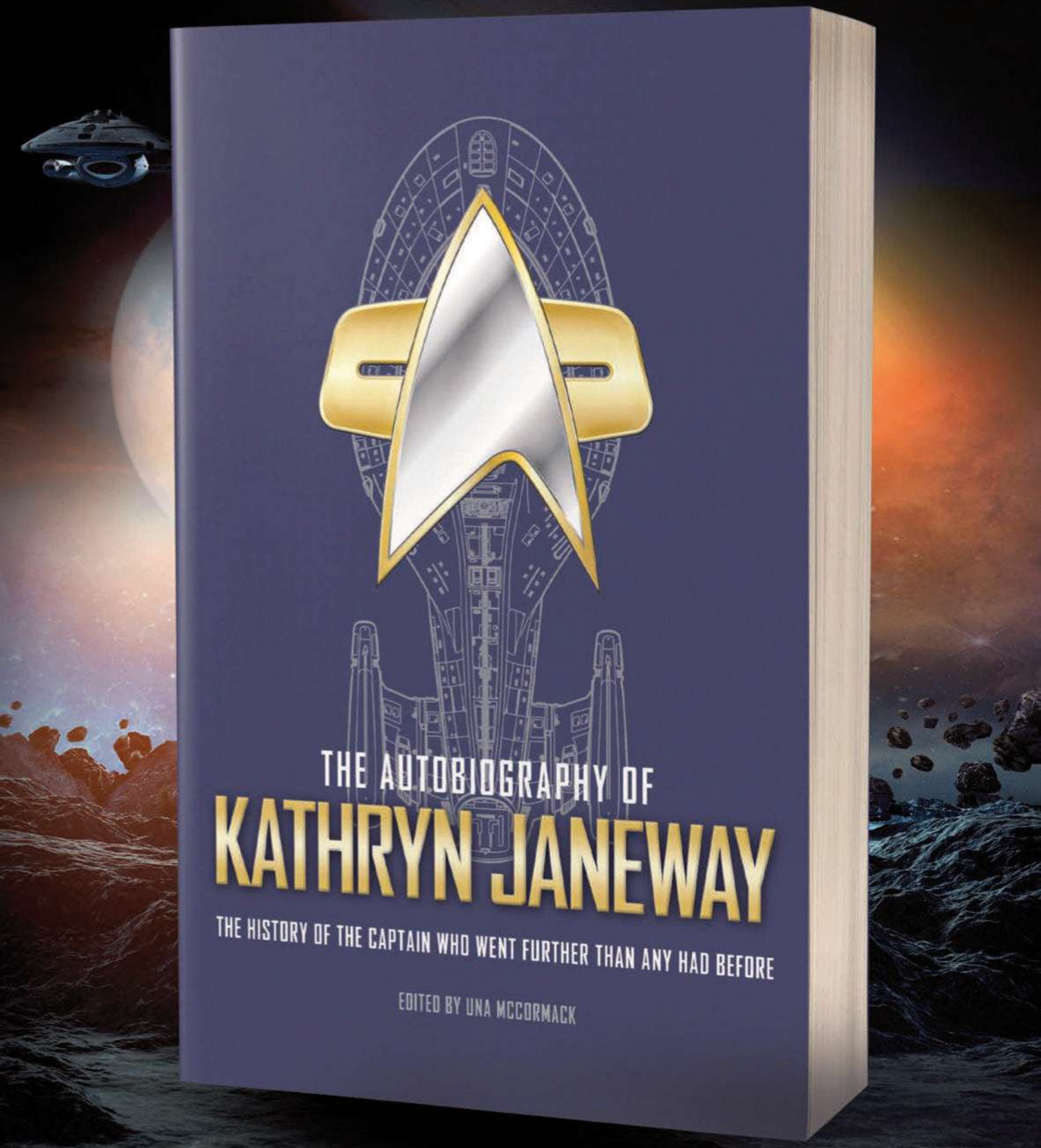
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